

DRAMATIC MIRROR



(C) Campbell Studios

EDITH DAY
Prima Donna in "Going Up"
Star in Carle E. Carlton's "A Romance of the Air"

ADOLPH ZUKOR *Presents*
JOHN BARRYMORE

in
"HERE COMES THE BRIDE"
A Paramount Picture

By Max Marcin and Roy Atwell Scenario by Charles F. Whittaker Directed by John S. Robertson

**Music Had No Charms To
Soothe HIS Savage Breast!**

THE preacher was there, the witnesses were smiling,
but Frederick Tile—felt like dropping dead!

The woman over whose finger he slipped the golden band
was as homely as a scare-crow, and he didn't love her.

Still, by marrying her he would get \$100,000—and he
certainly needed the money! Isn't there some way that
he could honorably get that money and still get that
little girl he did love? Just leave it to John Barrymore!



WHAT OF THE MIDNIGHT SHOW AFTER JULY 1?

BY BURNS MANTLE

Will the Crowd That Now Flocks to the Frolics Be Willing to Sip Coffee and Soft Drinks "Between 11.30 and Bedtime"?

WHEREVER one or two managers are gathered together these days you will be pretty safe in wagering that one of the subjects under discussion is the probable effect the approaching alcoholic drought will have on the night life of Broadway, and particularly on the midnight shows and the restaurant cabarets.

Will it close them up? Or change the character, or alter the length of their entertainment? Will the gayer public, the out-of-towners and their in-town hosts find the tungsten trail as gay and the late shows as attractive as they do now? Or will they gradually revert to the habits of their Puritanical ancestors and go to bed soon after the lamplighter completes his rounds?

Why Did He Do It?

WHEN Florenz Ziegfeld added a "Nine O'Clock Frolic" to the entertainment on the New Amsterdam Roof someone asked him why he was doing it. The hour was too early to catch the crowd in frolicking mood, and the supper shows in the restaurants, which were quite generally deserted at theater time, proved that those seeking entertainment were divided into distinctive groups—the theater-going group and the after-theater celebrants.

"I want the boys and girls to be sure of their jobs after the first of July," Ziegfeld answered, the "boys and girls" referring to his employees.

Asked to expand his theory, he declared that though personally he did not believe the country ever would be "bone dry," or that the first of July order, making the sale of liquor prohibitory for the period of demobilization, would be enforced in its present stringent form, he did believe if either of these conditions came to pass the nine o'clock revue would be a popular solution of the situation, so far as that type of entertainment was concerned. He was not prepared to say the midnight show would cease to be popular, but that was a possibility.

Still Has Attractions

MORRIS GEST, of the Century Theater Roof, on the other hand, believes that the midnight show will be but little affected. A certain percentage of playgoers will want to go somewhere after the theater—preferably somewhere where they can eat and smoke and relax and dance a bit between eleven o'clock and bedtime. To them the midnight show will still have its attractions.

All of which is as sound reasoning as can be expected this far ahead of the actual reform. There is no doubting the popular lure of the rollicking, irresponsible, girl-and-music combination; the miniature revue with all the features of an elaborate extravaganza compressed into an hour and a half or two hours' playing time which has won so large a following the last few years.

Proves Public Interest

THE DEVELOPMENT of the cabaret itself, of which the midnight frolics and the elaborate restaurant shows are admitted examples, is proof of the public's interest in

them. It was not so many years ago that they were confined to a singing waiters' quartet that warbled harmoniously as it passed the beer. Followed by the introduction of those small groups of bizarre entertainers, having their origin on

the Pacific Coast, who hammered the jazz tunes of the day out of rickety pianos and threaded their way among the guests seated at tables singing, dancing or doing "comic stunts" as they passed.

How Cabaret Grew

FROM this low-down beginning the cabaret grew until it merged with the dancing craze that swept the country eight or nine years ago, when every supper room became a ballroom of one kind or another, and Maurice, the Castles and their hosts of imitators and successors furnished the principal entertainment.

Then as the public's interest in dancing waned the size of the supper shows offered free with a meal at the larger restaurants grew. Every city of any size in the country had its cabarets. In New York the entertainments were gradually expanded under the spur of competition until they spread over practically the entire evening—from half-past six till closing time—and became small riots of small-time, and later of big-time, variety presented on stages built at the ends or the sides of dining rooms, where all who ate could see and all who passed, even on the other side of the street, could hear.

Super-Cabaret Forced

TO MEET this competition the legitimate producers of the theater were forced into the introduction of the super-cabaret. Ziegfeld was the first to make the venture. His original plan was to offer a miniature "Follies" entertainment and charge a dollar a seat for places at tables fringing a dancing floor, but so great was the rush the opening night and so limited the seating capacity that the price of seats was doubled the second night and has never been lowered. As the midnight frolic grew in popularity, and as other managers, taking the tip from its creator, also went into that business, the restaurant men were, in their turn, impelled to meet the competition. As a result of this, the restaurant show has been in turn elaborated and is now become, as far as the license laws and the profits on food and drink will permit, a duplicate of the more legitimate entertainments.

To attempt a prophecy as to what the future holds for the producers of the midnight entertainments, in theater or restaurant, would be foolish. If contemplated reforms are modified they will doubtless continue as they are.

If dry days should come—well, a logical deduction would seem to be that for a time at least the competition will remain the same. People may eat more or they may eat less. The cocktail, it is said, is a great little spur to the appetite, and yet we have also heard that alcoholic drinks take the place of food. In any event, it is a safe wager that people will continue to eat and probably to enjoy the atmosphere of light entertainment while they are about it.

DRAMATIC MIRROR

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THE MIRROR

LOUIS R. REID, Managing Editor

THE amazing rapidity with which plays are presented is bringing the producers a new problem, that of selecting titles. A similar condition confronted the Pullman Company some years ago. It manufactured so many cars that it was necessary for people to be employed specially to choose appropriate names.

Scarcely a week passes that a play in preparation for Broadway has not been renamed. In this respect the Shuberts are kept particularly busy. They are soon to present a musicalized version of Pinero's farce, "The Magistrate." "The Boy" was first selected. This was rejected and "Kiss Me Again" was chosen. A week later it was decided to change again and "Oh Joy" was hit upon. This title, however, will not do, as protests from London state that the American musical comedy "Oh Boy" is playing there under the name of "Oh Joy." And there you are. Meanwhile the Shuberts have assigned Ben Atwell to an exhaustive perusal of the dictionary to find a suitable title.

Arthur Hammerstein is not one to overlook a novelty. Having observed the popular success of "Frisco," the jazz dancer, he has decided to make a musical comedy actor of him. He will play a burglar in a musical farce entitled "The Slumber Party," shortly to be staged.

What promises to be one of the picture surprises of the season is "The Silver King." According to the rumors of the studios several directors turned down a chance to make a picture of the old Henry Arthur Jones' play on the ground that it was much too ancient in form to survive the critical tests of today. Hugh Ford, of the Famous Players-Lasky company, held to his faith in the basic appeal of the famous old drama, however, and the picture was finally ordered, with George Irving as director and William Faversham as the star. Its reception by the sophisticated fans at the Rialto indicates that it will prove even a bigger success in the western territory.

Walter Hast, the London producer who staged "The Little Brother" after it had been refused by a majority of the American impresarios, is to try his luck a second time with "Scandal," a dramatization of Cosmo Hamilton's novel of the same name.

George Cohan specializes in fulfilling expectations. Which is one reason people love him. When America entered the war literally hundreds of friends, acquaintances and plain strangers wrote asking him please to sit right down and dash off a real war song. And George did. Ordinarily these things hit about one time in ten thousand. Yet "Over There" has proved the one outstanding musical thrill of the campaign.

Again, when Cohan decided to play the hero's role in "A Prince There Was," after Robert Hilliard had given it up, his friends confidently declared he would make the play and the part over into a success. And just to make them worthy the name of prophet he has done that little thing for them, too.

A. Toxen Worm has left the Shuberts, temporarily at least. One report of the causes leading to his withdrawal comes from Mr. Worm and is to the effect that he is leaving of his own accord that he may journey to his native Denmark, there to settle the estate of his father. Another report, emanating from the Rialto gossips, is to the effect that Mr. Worm resigned following a disagreement with his employers over the attitude they should assume toward the recently increased price of advertising in the Hearst papers.

Arnold Bennett is seeking more worlds to conquer. Not content with the fame and fortune of a playwright, novelist and publicist, he is preparing to establish himself as a theatrical manager. As chairman of a private company he has acquired the Lyric Opera House in Hammersmith, a suburb of London. Mr. Bennett will launch his season with a children's revue and pantomime. Later will follow a revival of "As You Like It," and a new comedy by the playwright-producer also will be presented.

Americans familiar with Mr. Bennett's plays, "Milestones" and "The Great Adventure," and recognizing in his novel "The Old Wives' Tale," one of the greatest stories of the last decade, will watch his new enterprise with interest. If he can combine the artistic and the practical profitably all the more credit will come to him. If he cannot, well he is wealthy enough to stand the loss.

Leo Ditrichstein, having failed to convince his eastern audiences that "The Matinee Idol" gave him the acting opportunities to which his art entitles him, has successfully dramatized another foreign playwright's script. Henri Lavedan is the fortunate lad this time, and his comedy, skillfully Ditrichsteined, is called "The Marquis de Priola." Baltimore laughed itself into hysterics over the play, according to the correspondents.

William Courtenay and Thomas A. Wise, or Thomas A. Wise and William Courtenay, if they are as sensitive as the Louis Mann-Sam Bernard duo, have Siamesed themselves into another job. Whenever a manager has a play with two strong male parts, one for a young man and another for an actor well enough along to support a tummy, he invariably thinks of Courtenay and Wise. "Cappy Ricks" and Oliver Morosco's choice of the talented pair is the latest of their joint adventures.

Margaret Wycherley (Mrs. Bayard Veiller) did not want to play the role of the spiritualistic medium in "The Thirteenth Chair" when her husband wrote the play. She agreed to do so only after much urging, with the distinct understanding that she could drop out as soon as the play was started. Yet she has enjoyed a two-season success in the part and is just home from a tour of Australia and New Zealand. She was gone eight months and played four.

Willard Mack, in Los Angeles to direct a new picture for Mrs. Mack (Pauline Frederick), wires Rennold Wolf that the weather is fine and the hotel prices high. With himself and the missus both cast for the new play, which he wrote, and which he will direct, it is probable hotel rates are the least of Willard's real worries.

Word comes from the hinterland that Henry Miller has been taking another fling at the play reviewers. They are a saucy lot, declares Henry, and irritating to the sensibilities of any honest, sincere, hard-working actor. Since William A. Brady went over to the movies and temporarily gave up the major portion of his legitimate activities there has not been a real good critic criticiser active hereabouts.



WILLIAM FAVERSHAM
Starring in "The Silver King" for Paramount

THEATER MANAGERS AND LICENSEES HIT SNAG IN NEW "SPEC" ORDINANCE

Face Task of Stamping Order on Back of Each Coupon Sold After Jan. 10, Date of Issue by Commissioner

THE mere passage and signing of the anti-ticket speculation ordinance has not entirely clarified the theater ticket brokerage atmosphere. Now it is the managers, instead of the brokers, who find themselves up against a difficult problem created by the piece of legislation.

On Jan. 10 representatives of the Municipal Department of Licenses, acting for License Commissioner John F. Gilchrist, served the following notice on all managers and lessees of theaters in New York City:

Commissioner's Order

To the Licensees of Theaters:
You are hereby directed to place on all tickets sold by you after this date the following condition and warning:

"If sold or re-sold in violation of the Theater Ticket Ordinance, approved Dec. 22, 1918, this ticket will be refused at the door."

Compliance with this direction will protect you from a possible forfeiture of your license if the terms of the ordinance be violated at your theater.

This direction is perfectly agreeable to managers and licensees, but the stipulation that tickets must be so marked if sold "after this date," brings up a condition that at first glance seems equivalent to a physical impossibility.

Inasmuch as theater tickets are printed and delivered to the theaters sometimes eight weeks in advance of the date of the performance for which they are sold, and several thousands are therefore now in the racks of each theater with an attraction playing there, the managers are wondering how a strict compliance with the mandate can be made.

Every manager has expressed himself as willing to follow the commissioner's instructions, but none has yet figured out a way in which to mark the tickets in time to abide by them. At the Hippodrome, for example, where the tickets for eight weeks ahead are maintained in the racks, the huge task of stamping more than 500,000 of the coupons presents itself.

Advance Sales Interfere

Moreover, the advance sale at many theaters precludes the possibility of complete obedience to the order, as thousands of tickets for performances which will not be given for several weeks have been purchased by and are in the hands of the patrons who will use them. Beginning Jan. 11 most of the theaters stamped each individual ticket as it was sold to the purchaser. This procedure probably will be followed until the delivery of tickets not yet printed.

It has been learned that since the new law became effective two theaters have raised their prices. One theater, which formerly sold \$2 tickets to the speculators for \$2.25, is now said to ask \$2.25 both from the public and the speculator. Another theater is said to have raised its prices from \$2 to \$2.50.

The speculators fighting the law are raising a large defense fund and are preparing for a test case. It is reported that one of the best known

brokers has agreed to submit to arrest in order to make the test. He is said to have intentionally failed to comply with the law in that he has not taken out a license, which subjects him to the possibility of a \$500 fine and imprisonment.

Trevor and Williams to Do Series of Comedies

The new comedy by John Taintor Foote entitled "Toby's Bow," with Norman Trevor and George Marion, will be produced within a fortnight by John D. Williams. The piece is Southern in its scenes, and its cast will contain, besides Mr. Trevor and Mr. Marion, Alberta Burton, Merle Maddern, Jane Ellison, Charles A. Stevenson, Charles Esdale, Eric Snowden, Jessie Todhunter, Fred Howard and John Stokes.

This production is the first of a series of comedies that are to be done jointly by Mr. Trevor and Mr. Williams. The piece that is to follow, "Toby's Bow," is entitled "Three for Diana," by C. B. Fernald, author of "The Cat and the Cherub."

Shuberts Revive "The Climax" with Eleanor Painter

The Shubert will revive "The Climax," with Eleanor Painter, at the Comedy Theater, Jan. 16. "The Climax" is a four-act comedy by Edward Locke, with incidental music by Joseph Carl Breil. It was first produced twelve years ago by Joe Weber and played for a year at Weber's and Daly's Theater. In addition to Eleanor Painter, the four-member company will consist of Eflingham Pinto, Roy Walling and Walter Wilson. Mr. Pinto was in the original cast twelve years ago.

"The Dislocated Honeymoon" K. and E.'s Next

Klaw & Erlanger's next production will be "The Dislocated Honeymoon," a comedy by C. W. Bell, who wrote "Parlor, Bedroom and Bath." "The Dislocated Honeymoon" will be presented for the first time at the Apollo Theater, Atlantic City, on Jan. 23, and will then go on a short preliminary tour before it comes to New York.

In the cast are Phoebe Foster, Amelia Bingham, Harrison Hunter, Charles W. Trowbridge, Marie Chambers, Mary Newcombe, Gilbert Douglass and James Gleason.

Shuberts Sue Chicago Post for \$1,200,000

Six separate libel suits, asking total damages of \$1,200,000, have been filed by the Shuberts in United States District Court in Chicago against the Chicago Evening Post and its publisher, John C. Schaffer.

The Shuberts charge that their Chicago theaters, the Garrick and the Princess, have been maliciously reported in the Post in so far as the

health requirements are concerned. The paper, it is charged, has attacked the theaters for alleged uncleanness. Specific stories are contained in the bills of complaint.

A. Toxen Worm to Visit Home in Denmark

In order to settle his father's estate in Denmark, A. Toxen Worm, the general press representative for the Messrs. Shubert, is leaving for Europe as soon as possible. During his absence C. P. Greneker will be in charge of the press department.

Hast to Present "Scandal"

Walter Hast, who is presenting Walker Whiteside and Tyrone Power in "The Little Brother" at the Belmont Theater, has put into rehearsal his latest production, which is a dramatization by Cosmo Hamilton of his famous novel "Scandal." Mr. Hast will star Charles Cherry and Francine Larrimore, and will present this three-act comedy at a New York Shubert theater during the early part of February. John Harwood, who staged "The Little Brother," will also stage "Scandal," under the personal direction of Mr. Hast.

Cast for "Adam and Eva"

Ruth Shepley, Courtney Foote and Ferdinand Gottschalk have been engaged by F. Ray Comstock for leading parts in "Adam and Eva," the new comedy by Guy Bolton and George Middleton, which is soon to go in rehearsal.

NEW YORK NOW HOLDS TITLE OF "PLAYGROUND OF WORLD"

Must Provide All Sorts of Entertainment for Tourists Who Are Barred from Paris by Overcrowding—Theaters Face Golden Age

NEW YORK CITY has inherited something. The great war has bequeathed to it the title once held gaily and gloriously by Paris—the title of World's Playground.

During the four years of war New York really held the title, but war's depressing influence prevented the carefree hilarity that might be expected in a city so honored. The last year and a half, in particular, marking America's participation in the struggle, was without the even mild gaiety that was evident in the preceding two years and a half, for the reason that two millions of Americans were risking their lives in France.

Things Are Different

But now the lid is off. Paris is hopelessly overcrowded. Therefore it is up to New York.

First and foremost in this inauguration of the city's inheritance, the theaters must be looked to for the entertainment the World's Playground should provide. They will find the city filled with thousands daily who are here solely for the reason that they want theatrical entertainment. These will represent the world tourists of a former day before William Hohenzollern started to add to the ruins of Europe.

Added to them will be the busi-

MONTREAL AWAITS COMING OF LAUDER

Flurry Expected as Result of Comedian's Speech on Last Visit

Interesting developments are looked for during the coming visit of Harry Lauder to Montreal. Lauder got himself discussed during his last Canadian tour by scolding audiences for not doing enough towards winning the war. He also entered into politics during the elections which were then pending, making statements which were called untrue and taking a position which in many parts of Canada, Quebec especially, was very unpopular.

Edmonton Managers Request Tax Rebate

The managements of the legitimate, vaudeville and motion picture theaters in Edmonton, represented by Messrs. Inverarity and Hanna, waited on the city council this week in reference to getting a rebate on their taxes for the time, nearly two months, during which their houses were ordered closed on account of the influenza epidemic. No decision was reached, but they were promised consideration.

Michael Selwyn Manager at Bronx Opera House

Michael Selwyn succeeds J. J. Rosenthal as manager of the Bronx Opera House, and Maurice Silverstein continues as house treasurer. M. R. Rosenthal was enthusiastically received upon assuming the managership of Alwood's Theater, Chicago. He was welcomed by a committee.

ness men who travel. Regardless of his assigned territory, every good traveling man, somehow or other, finds a way to make New York his headquarters. New York is "so handy," he says, but he really means that New York is "so diverting." He wants entertainment, too, and he expects the theaters to provide it for him. On top of all these will be everybody else in the world who can find an excuse, legitimate or otherwise, to visit New York. They will all demand theatrical entertainment. Therefore, the theatrical managers and producers have just cause to feel cheerful. They are facing a new Golden Age, and, if they play it right, they can capitalize for all time.

Don't Take Advantage

In the first place, they know they must not take advantage of a stage-hungry public to "put over" mediocre productions. If they do, the time may come when even their best efforts will not meet with a ready response. They must give the public the best they have all the time. That's a pretty good way to make friends with the people who spend their money, and it will have a telling effect in after years when, possibly, the old world will pull back some of its lost tourist business.

JOHN MASON DEAD

Prominent Actor Suffers Breakdown in Providence

John Mason, one of the most prominent actors on the American stage, died Jan. 12 at Dr. A. J. Given's sanitarium at Stamford, Conn., aged 61. He suffered a breakdown a week before while playing at Providence in "The Woman in Room 13." The cause of death was Bright's disease with a complication of myocarditis.

Mr. Mason, whose real name was Hill Belcher, was born in Orange, N. J., in 1857, and completed his education at Columbia. His first stage roles were in comedy and singing parts, which he played at Daly's Theater. His professional debut was made in a singing part in support of Maggie Mitchell at the Standard Theater, New York, in 1878. For five years he played at the Boston Museum, later appearing in New York and on tour in support of Robert Mantell, Nat Goodwin, Edwin Booth and Annie Clark. He then accepted an engagement in England.

In 1899 he became a member of the Lyceum Stock Company, and later supported Elsie De Wolf, Annie Russell, Mrs. Fiske, Virginia Harwood and others. Probably his best known stellar part was that of Jack Brookfield in "The Witching Hour." His latest appearances in New York were in "Common Clay," "On with the Dance" and "The Big Chance."

Mr. Mason was a master of the technique of the actor's art, and played a wide range of parts, most of them strongly characterized.

The actor married Marion Manola, with whom he appeared on the stage. They were divorced six years after their marriage.

In April, 1916, Mr. Mason was one of the 500 prominent American signers of an "Address to the People of the Allied Nations," which accepted the cause of the Entente as that of civilization.

"Come Along" New Comedy

The Marne Productions, Inc., has been formed to produce musical comedies. The first of these will be "Come Along," which deals with the army of occupation. The production will be made under the direction of Frank Jackson. The book is by Bide Dudley and lyrics and music are by John Louw Nelson.

"Everything"—250 Times

Charles Dillingham's "Everything" reached the 250th performance in its run at the Hippodrome this coming week—on Wednesday matinee, to be absolutely correct. In addition to the popular holiday features, Mr. Dillingham introduced a young Japanese, Tameo Kajiyama, an extraordinary choreographer.

Buys "T for 3" for England

A. H. Woods has just acquired the English rights to "Tea for Three." The purchase price is said to be the largest ever paid for foreign rights to an American production.

Will Support Mrs. Fiske

In Mrs. Fiske's support in "Miss Nelly of N'Orlean" will appear Frederick Burt, Georges Renavent, Irene Haisman, Zola Talma, Doris Moore and Ben Lewin.

NO MAN'S LAND

By Mlle. Rialto

THE usual gathering of attractive women all dressed up in the latest creations attended the dance given by the members of the Sixty Club at the Ritz last Saturday evening, with, of course, professionals as usual in the ascendancy.

There was Alice Brady, who believes that even if you do have to work all day long in a motion picture studio and half the night in the theater, there is no reason that a couple of one-steps shouldn't be sandwiched in as well. Jeanne Eagels, too, found that she wasn't too tired to run in when "Daddies" was all over and have a few one-steps to young Smith's spirited music. Janet Dunbar was there also, and Mrs. Herbert Brenon and Mae Murray, who helped to make a gay evening all the brighter. And then there was Madame Frances, who is responsible for more evening gowns than any one woman on the Rialto, and probably more than half of those worn by the women who attend the dances of the Sixty Club. Yes, indeed, Madame Frances was there in all her glory, and you can't blame her if now and then she cast an admiring glance at so much of her handiwork.

IF the stars don't watch out they will have another in their midst. Mae Marsh is thinking seriously of taking up a theatrical career and at present she is devoting herself to the intricate art of finding a play. It is all up to the authors. If she gets the right sort of a play, Miss Marsh intends right away to desert the screen.

JUST because a paying tenant was found for the old headquarters, the Stage Women's War Relief Jumble In has had to move to 13 West Thirty-ninth street. However, moving has no terrors for these arduous souls, and business went on just the same during the process, and no one was too busy to make a sale.

The other day Mrs. Edwin Arden donated the boots, saddle and costume of the late Edwin Arden from "Told in the Hills," and the robes worn by Edwin Forrest in many famous roles. Just to show that in the matter of helping a good cause along that they are able to hold up their heads with the best of them, the heirs of Ada Rehan have bestowed a number of valuable photographs of the actress and selections from her collection of drawings.

NORA BAYES is nothing if not original. She doesn't believe in doing just what everybody else is doing. First she went and got her own theater and then she started to do what she wanted in it. Not content to have a regular schedule of week-day performances, she needs must have Sunday night concerts as well. And she is always giving something different. She is always having a new set of songs, a new set of clothes, or a new set of assistants. These Sunday evening affairs are becoming quite the thing on the Sabbath, and Miss Bayes is always sure to have a surprise or so in store.

THEY say they never come back, but they always do for an Actors' Fund Benefit. This time it is Grace George, who after an absence of many months will make her reappearance at the benefit to be given at the Century Theater on Jan. 24 in what is described as a comedy society travesty. It was written for the occasion by Cyrus Wood and is entitled "Her Début in Dubuque." It is predicted that it will rival in genuine humor the list of novelties that comprises the program.

HAS anyone ever heard of the tympanon? Sascha Votichenko brought one over here a year or so ago, and it is fast becoming quite the rage. Beware of the tympanon, because once it has you in its spell, you are powerless. The tympanon performs only when a dim, religious light and an atmosphere of solemnity pervades the air. If you suddenly discover that some old friend, apparently without rhyme or reason, has begun to desert his old haunts, you won't be far wrong if you blame it on the tympanon.

Votichenko manipulates this strange instrument at periodic intervals up at his studio at the Hotel des Artistes, and he has managed to get all sorts and conditions under its spell. Artistic souls seem to be particularly affected by its charm. Yorska, for instance, is rarely able to resist the call of the tympanon. When Kitty Gordon was in town, wherever the tympanon was to be heard, Miss Gordon was to be found. Theatrical folk, both high and low, are being weaned away from Fifty-ninth street Child's and the delicatessen opposite the Ansonia. The tympanon is why.

CLARA MACKIN, after proving how attractive and efficient a newspaper woman can be, has decided to try her hand at being a country vampire. She has just been engaged by G. M. Anderson for the role of a rural breaker of hearts in "Round the Corner," which opens at Stamford on Friday night. Unless present plans go astray, the piece will come to New York in two weeks and open at the Forty-eighth Street.

MURIEL TANNEHILL has joined the swelling ranks of the theatrical contingent abroad. She has just left with a Y. M. C. A. unit for the other side, where she will entertain the soldier boys who are left over there with the army of occupation.

In the meantime her sister, Myrtle, is renewing her old acquaintance with the stage in "Dear Brutus." All her old friends and associates are giving her a rousing welcome, and are delighted to see her back once more.

CARLOTTE MONTEREY is to keep up the good work. She has already made two hits on Broadway this season, and now she plans to go ahead and make a third. Just now she plans to join "A Sleepless Night" company, and she says she does not mind in the least when life is just one show after another.

PERSHING THEATER

New House for Uniformed Men Opens Here

The Pershing Theater, Madison Avenue and 44th Street, a new place of entertainment for men in uniform, was opened Jan. 13 with the production of "The Message of the Star of Gold."

The play is a fantasy by Margaret Vale, niece of President Wilson, in which Miss Vale and Courtney Foote played the leading parts.

All performances at the Pershing Theater will be free, and the attendance will be limited to men in uniform.

Newspaper Man Co-Author of Shubert Play

Jack Larrie, who was on the staff of the New York Herald, and Gustav Bloom are the authors of "Sleepless Nights," a farce which the Messrs. Shubert have placed in rehearsal. The company includes Irene Fenwick, William Morris, Ernest Glendenning, Donald Gallagher, Lucille Watson and Carlotta Monterey.

Mrs. Vernon Castle Dances for British Rulers

Mrs. Vernon Castle, who has been working in the hospitals in London and vicinity, danced before the King and Queen of England, Dec. 17, at His Majesty's Theater, in aid of King George's Pension Fund for Actresses and Actors. In spite of recent rumors Mrs. Castle has no intention of giving up her professional career, and expects to return shortly to America, to take up her motion picture work.

Maude Adams Has Nervous Breakdown

Maude Adams is ill at the home of Miss Phyllis Robbins, 44 Commonwealth Avenue, Boston, where she is under the care of a specialist for nervous breakdown. It was said that she was resting comfortably and that rapid improvement was expected to follow the complete rest ordered by her physician.

Grace George Makes First Appearance of Season

Grace George will make her first appearance in New York this season at the Actors' Fund benefit, Jan. 24, at the Century, when she will play in a dramatic society travesty written for this occasion by Cyrus Wood entitled "Her Début in Dubuque."

Sam Bernard and Nora Bayes in Balcony Scene

Sam Bernard and Nora Bayes will give their interpretation of the balcony scene from "Romeo and Juliet" at the entertainment for the Actors' Fund in the Century Theater Jan. 24. Emmett Corrigan and Conway Tearle have been added to the "Florodora Sextette" number.

Julia Bruns in New Play

Julia Bruns has been engaged to appear in a new play under the management of the Messrs. Shubert. Miss Bruns' last appearance in New York was in "The Blue Pearl."

WITH STAGE PLAYS AND PLAYERS

SENATE AND HOUSE CONFEREES AGREE ON ADMISSION TAXES

One Cent On Each Ten Up To Thirty Cents Paid and Two Cents On Each Dime In Excess of That Amount Provided

TAX rates on luxuries, semi-luxuries, amusement admissions and club dues were agreed upon at Washington, Jan. 14, by the Senate and House conferees on the War Revenue Bill. Virtually all of the Senate's rates on luxuries and semi-luxuries were accepted by the House conferees, Senator Simmons, chairman of the Senate managers, said.

Rates in the House bill on amusement admissions in excess of 30 cents were adopted by the conferees, the Senate managers accepting the higher House rate, but reaching a compromise for retention of the Senate rate on admissions of 30 cents or less. Under the agreement the amusement admissions tax will be one cent on each 10 cents paid up to 30 cents and two cents on each dime paid in excess of 30 cents.

The House rate of two cents on each ten cents paid for admission to

roof gardens, cabarets and similar establishments was adopted, as was the House rate of 25 per cent instead of the Senate rate of 10 per cent on theater boxes.

It is estimated that about \$75,000,000 in revenue will be obtained annually from amusement admissions under the conference agreement.

The House rate of 20 per cent on club dues, double the tax under existing law and estimated to raise about \$9,000,000, also was adopted by the conferees.

Decisions on a few of the luxury taxes were tentative and those on some others were left open for further consideration.

To dispose of the miscellaneous and minor taxes in the bill, the conferees temporarily passed over the war excess profits and other important and contraverted sections, and will discuss them later.

All Stars in "Fra Diavolo" At Park

William Wade Hinshaw, president of the Society of American Singers, presented an extraordinary all-star production of "Fra Diavolo" for the week of January 13 at the Park Theater. This production was of special interest on account of the principal artists who took part, which included Orville Harrold in the title role, Maggie Teyte, Craig Campbell, William Danforth, Frank Moulan, Blanche Duffield and Herbert Waterous.

Mr. Hinshaw also announces "Martha," "Cavalleria Rusticana" and "I Pagliacci," in which Orville Harrold, Riccardo Martin and Craig Campbell will appear in the several leading tenor roles.

Joins Cast of "Ladies First"

Helene Montrose has been added to the cast of Nora Bayes' show, "Ladies First," at the Nora Bayes Theater. She has the part of Mrs. Ebb Smith. Miss Montrose is well known for her picture work, having supported Alice Brady in "The Death Dance," Pauline Frederick in "Fedora" and Marguerite Clark in "One of Us."

Whiteside in Shakespeare

Walker Whiteside, star of "The Little Brother," at the Belmont Theater, may be seen in a series of Saturday morning performances of Shakespearian plays in that theater.

Marjorie Rambeau Plans Trip to England

Marjorie Rambeau, after a limited engagement in "Eyes of Youth" at the Manhattan Opera House beginning on Jan. 21, will go to England.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Jan. 14, 1919. The following members were present:

Messrs. Francis Wilson (presiding), Stewart, Cope, de Cordoba, Churchill, Mitchell, Corbell, Stevenson and McRae. New members: (through NEW YORK OFFICE)—Dick Bernard, Roy Bryant, Henry Clive, Hilda Dorrington, Virginia E. Duncan, Gloria Goodwin, Eugene Howard, Willie Howard, Ted Lorraine, Donald O'Connor, Carlton Alexander Rivers, Lillian Rose and (JUNIOR MEMBER) Walter C. Wilson. (Through CHICAGO OFFICE)—Curtis Karpe.

One of the most interesting cases ever brought to the attention of the Association came up recently. A certain manager desired to engage a company, but was only willing to guarantee them one week's salary. This, of course, is not according to the Equity contract and is something which we felt we should have to fight to the last gasp. Those who were tentatively engaged came up to this office, one after another, and explained the situation. There was nothing we could do but inform them that they could not play under such an arrangement. Without a single exception they returned to the theater and resigned their parts, whereupon the manager started out to engage other people. These, too, called at the office for instructions and, being told the same thing, did exactly as their predecessors. The result was that, finding it practically impossible to cast the play satisfactorily, the manager resigned himself to the inevitable, called for the original cast back again, and gave them all A. E. A. contracts.

With great regret we received the news of the death of our fellow member, Mr. John Mason. His name has been most prominent for several decades in theatrical history. His splendid repose, great intelligence and remarkable histrionic ability made him one of the most brilliant players of his day.

Another severe loss to the stage is that of Mr. Shelley Hull, who belonged to a younger class of leading men. Mr. Hull had been a member of the Council of our Association for the last three years and was one of the most active of its members. He was distinguished by reason of his absolute fearlessness and unusually clear thinking.

Our latest councilor is Mr. Donald Brian, who was duly elected on the 14th.

BY ORDER OF THE COUNCIL.

IN LOVING MEMORY OF
JOSEPH KAUFMAN
Died, February 1, 1918
ETHEL CLAYTON KAUFMAN

BRITISH ACTOR DIES, 60 YEARS ON STAGE

Sir Charles Wyndham Served in Civil War when Parents Objected to Chosen Career

Sir Charles Wyndham, one of the distinguished and interesting figures in the Anglo-American dramatic world, died in London on Jan. 12, aged 81. He had had a stage career of almost sixty years, and was knighted in 1902 by the late King Edward in recognition of his services to art.

Wyndham was born in Liverpool. His father was a prominent physician and intended him for the Church. There was consternation in his family when he decided upon a theatrical career. To appease his father he agreed to give up the stage and study medicine, and he received a degree.

Instead of practicing medicine, however, he returned to his former intention and went on the stage, appearing at the Royalty Theater, London, in 1862. His family opposition to the stage as a career increased.

The unpleasantness became so great that young Wyndham came to America. He arrived during the Civil War, which so engaged his interest that he enlisted in the Federal Army as a surgeon and served at Chancellorsville, Fredericksburg and Gettysburg.

In 1865 he returned to England, where he appeared with Henry Irving and Ellen Terry in many plays.

The actor was twice married. His first wife was Emma Silberrad. After her death he married Mary Moore, widow of James Albery, a British dramatist.

Comprehensive Work of Stage Women's War Relief

The Stage Women's War Relief has established a department to aid "returning wounded" under the direction of Althea Luce. Among the activities home-town newspapers are secured for the men in hospitals, each man is given the particular books he wishes to read, only the latest magazines are supplied and in co-operation with the American Library Association a service for supplying small hospitals with books is now functioning.

In co-operation with Mrs. Charles Barnes, Director of Cumberland Hospital, theater tickets are distributed.

"The Old Homestead" Revived in Philadelphia

At the Orpheum, Philadelphia, Frank Fielder presented the Mac Desmond Players in "The Old Homestead," week of Jan. 13. Miss Desmond has just closed a successful ten weeks' engagement with the company as leading lady. Her best parts were in "Daddy Long Legs," "Lilac Time" and "The Dummy."

"THE WOMAN IN ROOM 13"

Tense and Baffling Play Shown to Booth Audience

Melodrama in Prologue and Four Acts, by Samuel Shipman and Max Marcin. Presented by A. H. Woods at the Booth Theater, Jan. 14.

John Bruce.....Lowell Sherman
Laura Bruce.....Janet Beecher
Maud.....Adele Freeman
Bromwell.....Willis Claire
Butler.....C. C. Quinby
Dick Turner.....Kenneth Hill
"Andy" Lewis.....Will Deming
Harriet Marsh.....Fay Wallace
Paul Ramsey.....Charles Waldron
Lottie Hanson.....Dorothy Parker
Edna Crane.....Gail Kane
Nellie Pierce.....Catherine Tower
Joe Wells.....Charles Mather
Chief of Police Carrigan.....

De Witt C. Jennings
Prosecuting Attorney.....Joseph Munson
Dore Rogers

"The Woman in Room 13," shown at the Booth Theater Tuesday night, is another of those fascinating melodramas in which the cat is kept securely tied up in the bag until just before the tag is spoken.

In building it the Messrs. Max Marcin and Samuel Shipman have displayed a workman-like skill that does them credit, and in casting it the astute Mr. Woods has once more selected a company of players most admirably suited to its demands.

The structure is both complicated and reasonably plausible. A husband divorced for cause threatens to get even with his abused wife.

The wife marries and the second husband engages the first husband, whom he has never seen, and who has become a private detective, to watch over her during his forced absence from the city. He suspects his employer is sending him away with the intention of taking advantage of his absence to invade his home. Which is true enough.

The detective permits the unsuspecting wife to be lured into an assignment by the villain, wires the house with dictaphones and sends for the absent one to return and hear what he shall hear.

As a result of the disclosures that come over the wires from room 13, the second husband rushes in and kills the man, which, in view of the fact that the suspected wife was not there at all, provides a tense situation and a neatly tangled plot.

The trial for murder follows, the important evidence being overheard through a transparent drop, and not until the jury frees the accused in the name of the unwritten law is the audience sure of the outcome.

The characters are all our old friends of melodrama, but they are so seriously and so well played by Lowell Sherman, Charles Waldron, Janet Beecher, and Gail Kane in the principal roles that they become life-like and as human as the situations permit. In one scene Miss Kane, escaping from the unlucky room 13, by way of the fire escape, is revealed in a diaphanous kimono that caused a bit of a flutter, recalling the night Pauline Frederick stood in front of a grate fire at the Eltinge and instantly became the speculator's friend. The price of seats in the first rows jumped to \$4 the second night.

Mr. Woods' cast also includes Kenneth Hill, Will Deming, Fay Wallace, Dorothy Parker, De Witt C. Jennings, Adele Freeman, Willis Claire, William Ely, Catherine

Tower, Charles Mather, C. C. Quinby, Dore Rogers and David Marshall. W. H. Gilmour did the staging, which is skillful. "The Woman in Room 13" is probably in for a run.

BURNS MANTLE.

"Marquis De Priola" Shown in Washington

WASHINGTON.—For the second weekly running of the play, "The Marquis De Priola," by Henri Lavedan, which, with the exception of its Baltimore engagement, has never before been produced in English, the National Theater is the next experimental station. It stars Leo Ditrachstein and is also produced and managed by him.

Art can go no further than in Ditrachstein's delineation of such a character as the Marquis De Priola. Brandon Tynan, as Pierre Morain, the illegitimate son of Priola, scored heavily in several stirring scenes, yet was equally convincing in long silent periods, back stage. Thankfully, Lily Cahill has abolished the hysterical catch of breath which she timed at the end of each sentence, a habit formerly prevalent with her in hasty stock as well as in painstaking production. Her Madame Le Chesne was well molded. The rest of the cast meet the requirements of their respective roles.

Ada Mae Weeks and Clifton Webb a Hit in "Listen Lester"

The dancing of Ada Mae Weeks and Clifton Webb in "Listen Lester," which opened during a week that had ten premieres and consequently was reviewed in a compulsorily short space, really deserves more mention than the mere sentence it received in THE MIRROR review. This quite exceptional pair have a group of numbers together and some few less separately. In both cases they are a genuine delight to watch.

If the dancing craze was now what it was several years ago, we hardly think it exaggeration to say that Miss Weeks and Mr. Webb would receive the international prominence accorded some couples at that time. Their personality is of the sort that receives immediate response, their movements are the personification of grace and withal they are smart and well bred.

Burton Sues Mantell

Robert B. Mantell was named defendant in an action for \$25,000 brought by Perry Burton. Mr. Burton alleges that on April 18, 1918, Mr. Mantell contracted to act under his management for two years and to pay him 10 per cent. of his receipts as well as an allowance for his expenses, and that he violated the contract about Sept. 30.

Truex in New Farce

Oliver Morosco has engaged Ernest Truex for the chief role in the farce, "Please Get Married."

"CAPPY RICKS"

Peter B. Kyne Stories Well Portrayed By Co-Stars

Comedy in Three Acts, by Edward E. Rose, based on the stories by Peter B. Kyne. Produced by Oliver Morosco at the Morosco Theater, Jan. 13.

Alden P. Ricks.....Tom Wise
John Skinner.....Percival Moore
Matt Peasley.....William Courtenay
Cecil Pericles Barnard.....Norval Keedwell
Gallagher.....Bert West
Barvis.....Elmer Ballard
Captain Ole Peterson.....Philip Lord
Mike Murphy.....Thomas Shearer
Darsey.....Edward H. Horner
Florence Ricks.....Marion Coakley
Aunt Lucy Bartlett.....Helen Lowell
Ellen Brown.....Helen Mar Stewart
Betsy Grimsby.....Elizabeth Parkes

Tom Wise is funny in "Cappy Ricks" in spite of, not because of, the material provided him. The author has enveloped him, except in rare instances, in a shroud of platitudes, lines long since relegated to the veterans' home, utterly theatrical events and impossible situations, but he emerges smiling, rarely humorous and vigorously and decidedly comic. The result of the battle between the man and his entrapings is that we view dear, old, lovable Tom Wise and not Cappy Ricks, at least not as Peter B. Kyne's Saturday Evening Post stories pictured him.

Also, the preconceived idea of Ricks was more of a fussy Foxy Grandpa and less of a Falstaff. But had the material been harder this differently conceived characterization would not have been noticed. Mr. Wise was working under too much of a handicap. He is, however, the saving grace of the piece, a sketchy play of characterization.

William Courtenay, Wise's co-star, likewise is hardly a reader's idea of Matt Peasley, but his pleasing voice, easy manner and just plain acting ability made the character human, except in the preposterous situations provided by the author, where it was beyond human power.

Others in the company who did exceedingly well were Marion Coakley and Norval Keedwell. Miss Coakley is especially easy to look upon and acts with genuine talent, never falling into the frequently familiar and irritating gushing ingenue class, which could easily have become the case. Mr. Keedwell wrestled with an impossible, silly-ass role and emerged considerable victor. His performance was a constantly amusing caricature.

The flimsy plot, built up with absolutely no idea of dramatic construction, concerns the constant friction between Cappy Ricks, the wealthy, blustering owner of the Blue Star Line, and father of Florence, and Matt Peasley, an ambitious and able seaman, who rises, by very vague business methods, to owner of a rival line and husband of Florence. Of course the two firms are united when the couple is.

FRITZ TIDDEN

NEW BARRIE PLAYLET

"Well Remembered Voice" with Arliss Opens in Washington

"A Well Remembered Voice," a new play by Sir James M. Barrie, was given its first American production last week at the Broad Street Theater by George Arliss. It is really a playlet, being in one act, and has already provoked a storm of criticism—favorable and not so complimentary.

To those who can genuinely breathe the rarefied and delicate air of Sir James' imaginative fancy as exemplified by the artistry of Arliss, Philip Merrivale, and others, the playlet was a rare treat. But to those more prosaic in their theatrical tastes, a natural voice from the spiritual world beyond—talking, chatting and joking—is a bit too unreal and too uncanny to be thoroughly enjoyed.

The play has a war theme—the shade of a departed soldier reappearing in his father's studio—to tell him to "carry on." The returned spirit does not appear on the stage, but the voice is produced from behind the scenes. With all the whimsical humor in the lines, so characteristic of Sir James, he does not give his honest opinion of spiritualism, occultism and dream phenomena, but concludes the play, leaving open the question of the possibility of communication between human beings and spirits.

Mr. Arliss is at his best in the Barrie play. His sincerity and precision are excellent. Philip Merrivale is the "off-stage" Voice. Mrs. Arliss was a placidly grieving mother. Olive Tell played a small part with distinction.

Shelley Hull Dies After Brief Illness

Shelley Hull, who appeared in "Under Orders" with Effie Shannon, died of pneumonia Jan. 14, at his home in New York. He is survived by his wife, Josephine Sherwood; his mother, Mrs. William M. Hull, and two brothers, Howard and Henry Hull.

Shelley Hull was born in Louisville, Ky., son of William Hull, who for many years was dramatic critic of the Louisville Courier-Journal. He began his stage career in the chorus of "Floradora" at the Grand Opera House in Terre Haute, Ind., Dec. 3, 1901. He was a member of The Players. He had been ill one week.

Illinois' Veteran Manager

L. A. G. Shoaff, who is manager of the Opera House at Paris, Ill., last week celebrated his sixty-seventh birthday. He has been a manager forty-five years, having opened the first Shoaff's opera house in a hall in Paris in 1873. He built a theater in 1895. Mr. Shoaff at one time did a lot of billposting on the side. He is THE MIRROR correspondent in Paris.

Aileen Poe in "Big Chance"

Although not on the program, Aileen Poe has been playing the Katherine Harris Barrymore part in "The Big Chance" at the Forty-eight Street Theater for several weeks. Miss Poe took over the part at very short notice, due to the illness of Miss Barrymore.

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WHERE'LL WE EAT TONIGHT

Reisenweber's

The revue, "Here and There" continues to attract large crowds to Reisenweber's Columbus Circle restaurant. One of the biggest drawing cards of this establishment is the entertainment furnished by Sophie Tucker and her "five kings of syn-copation" in the Four Hundred Club Room. The Paradise room entertainers are Dore and Cavanaugh.

Moulin Rouge

A big cast features the "Revue Intime" at the Moulin Rouge, headed by Marion Culhane, and including Dixie O'Neil, Victoria and Georgette, Lois Lane, Olga Marwig, Rose Waterman and Lillian Leonore. The Moulin Rouge is one of the most popular dining and dance establishments in New York, and table reservations are always difficult to obtain because of the crowds. The principal reason for its popularity as an entertainment place is its big revue.

One of the popular features of the Moulin Rouge is Ben Selvin's "syn-copated orchestra." These musicians, assisted by the artists, Thelma Carlton, Vi Quinn and Jack Murray, are exceedingly popular with New York's diners out.

Pre-Catelan

Cuisine, dancing and entertainment are adding greatly to the popularity of the Pre-Catelan on Thirty-ninth street, near Broadway. Manager William H. Barnes is paying particular attention to these three factors in the success of his establishment, and the result is a crowded house nightly. The famous Pre-Catelan jazz orchestra and a lively revue provide the entertainment.

Healy's

At Healy's Golden Glades Restaurant, Broadway and 66th street, the new edition of "The Victory Revue," which had its premiere on New Year's Eve, has been augmented by individual entertainers and musical numbers until it is now nearer a full-grown musical comedy than a restaurant entertainment. Numbered in the cast are Cathleen Pope, Davidson and Dean, Helen Hardick, Bly Brown, Yvonne Darle Musette, Mlle. Nadja, Harry Francis and others.

Cafe de Paris

"Vanity Fair," the revue at the Cafe De Paris, at Broadway and 48th street, also has grown to the proportions of a musical comedy. Its cast numbers 40 members, headed by Mabel Jones and Diane d'Aubrey. The Cafe De Paris was formerly Rector's, and is under the direction of Rene Durand, former chef of the Cafe De Paris in Paris and Martin's in this city.

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Theater	Play	No. of Times
Astor	East Is West	38
Belasco	Tiger, Tiger	38
Belmont	The Little Brother	90
Bijou	Sleeping Partners	75
Booth	The Woman in Room 13	131
Broadhurst	The Melting of Molly	15
Casino	Sometime	33
Central	Somebody's Sweetheart	144
Geo. M. Cohan	A Prince There Was	40
Cohan & Harris	Three Faces East	39
Comedy	The Chimes	188
Cort	The Better 'Ole	13
Criterion	Three Wise Fools	116
Eltinge	Up in Mabel's Room	103
Empire	Dear Brutus	13
44th Street	Little Simplicity	42
48th Street	The Big Chance	99
French	French Players	109
Fulton	The Riddle: Woman	123
Gaiety	Lightnin'	104
Globe	The Canary	180
Hippodrome	Everything	99
Hudson	Friendly Enemies	149
Knickerbocker	Listen, Lester	219
Liberty	The Marquis de Priola	42
Little	A Little Journey	8
Longacre	Nothing But Lies	37
Lycium	Daddies	130
Lyric	The Unknown Purple	190
Maxine Elliott's	Tea For Three	156
Miller's	Tillie	149
Morosco	Cappy Ricks	24
New Amsterdam	The Girl Behind the Gun	14
Playhouse	Forever After	155
Plymouth	Redemption	163
Princess	Oh, My Dear	116
Punch and Judy	One Act Plays	72
Republic	Roads of Destiny	13
Selwyn	The Crowded Hour	72
Shubert	The Betrothal	78
39th Street	Keep It To Yourself	86
Vanderbilt	The Gentile Wife	33
Winter Garden	Sinbad	38
		180

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"THE THIEF" NORTHAMPTON HIT Players Do Excellent Work in Popular Drama— "Blue Envelope" and "Philanderer" Coming

FROM every viewpoint "The Thief," the offering by the Northampton Players the week of Jan. 6, was one of the most successful bills of the season. In color, force and rhythm the co-operative action of Ernita Lascelles and Claude Kimball was striking. The play was brilliantly produced and enforced the high values of Melville Burke's current productions. Members of the city government attended the Friday evening performance.

On Jan. 9 the run of the piece was broken by the appearance of Henry Miller and Ruth Chatterton in "A Marriage of Convenience." They were greeted by a capacity house. Frances Goodrich, a former member

of the Northampton Players, was warmly welcomed, as was (the preceding week) L' Estrange Millman, with "Come Out of the Kitchen." Mr. Millman was second man here last season, and scored a big success in his performances.

The week of Jan. 13 the Northampton Players gave "The Blue Envelope," which was of special interest because of the wide acquaintance in Northampton of Robert Homans, co-author of the farce, and also for several seasons a Northampton Player.

Melville Burke is now preparing a notable production of Shaw's "The Philanderer" for the week of Jan. 20. MARY BREWSTER.

"Heart of Weton" Scores at New Bedford

"The Heart of Weton," the offering of the Warren O'Hara Players at the New Bedford Theater throughout the week of Jan. 6, proved a most effective vehicle for the entire cast. Alfred Swenson, as Hardin, the masculine lead, succeeded in making the character one of his best this season, and Enid May Jackson, in the principal feminine role, appeared as an altogether acceptable Indian maiden. William Blake, as Tony, and Robert Graig, as rangeman, were responsible for some fine bits of acting, while Chief Strongheart of the Sioux, who was a member of Lenore Ulrich's original cast, was well received as the medicine man. J. D. MACPHAIL.

"De Luxe Annie" Well Played in New Haven

"De Luxe Annie" was the offering of the Hyperion Players at New Haven, Jan. 6-11. The title role was admirably portrayed by Maud Blair, and Adelaide Hibbard did a clever bit of character work as the country gossip. Arthur Griffin as Monroe, Frank Thomas as the doctor, Walter Sherwin as the brother, Jane Morgan as Mal, Mary Ann Dentler as the maid, Arthur Howard as Jimmy, and all the others did splendid work. The production won much praise for Director Steele. "Charlie's Aunt," Jan. 13-18.

HELLEN MARY.

North Stock Presents "The Third Degree"

The North Bros. stock company presented "The Third Degree" at the Lyric, Lincoln, Neb., the week of Jan. 13. "The Spendthrift" is scheduled for the week of Jan. 20.

The company includes Harry North, "Sport" North, "Ted" North, Frank C. North, Bobby Roberts, J. Wooden, George Emery, Ray Manning, Genevieve Russell, Virginia Goodwin, Marie Peters, Nell Retlaw, Jack De Forest, Rufus Hill and Irene Taylor.

"Which One Shall I Marry?" at New Bedford

"Which One Shall I Marry?" was successfully presented by the Warren O'Hara Players at the New Bedford Theater, New Bedford, the week of Jan. 13. Alfred Swenson, in the male lead, added materially to his laurels, while Enid May Jackson, in the principal feminine role, appeared as a decidedly acceptable heroine. Rita Davis was out of the cast, due to injuries she suffered when struck by a trolley car, and Miss Lorle Palmer capably filled her part. JOHN D. MACPHAIL.

"A Stitch in Time" Plays to Big Business

At the Academy, Haverhill, Mass., 6-11, "A Stitch in Time," played by big business. Ione Magrane as Phoebe Ann, was charming. Walter Gilbert as Warthy was fine. Walter Scott Weeks as Dick, played in his usual thorough manner, and Jimmie Hayden did excellent work as Jenkins. The rest of the cast was satisfactory. The scenery, painted by Ernest A. Hammond, was exceptional. ISSERTELL.

Plan Permanent Stock Co. for St. Paul

Earl Lee and Charles Lindholm, assisted by Dorritt Kelton, Edna Davis, Thomas St. Pierre and several other players, presented "The Man from Minnesota" at the Shubert, St. Paul, Dec. 25-31, and "Sweetest Girl in Dixie" Jan. 1-4. Earl Lee is making a strenuous effort to organize a company, and the house may reopen with a permanent stock company a few weeks hence.

JOSEPH J. PEISTER.

New Stock in Birmingham

F. L. Maddocks opened a new stock at the Majestic Theater in Birmingham, Ala., Jan. 13. The opening bill was "The Littlest Rebel."

"The Argyle Case" Revived in Oakland

The week of Jan. 5 saw a revival of "The Argyle Case" at Ye Liberty Theater, Oakland, with Crane Wilbur in the Robert Hilliard part. It was attended with interest, and was very well produced. It was Adda Gleason's farewell week, as she returns to picture work with D. W. Griffith. Among a long list of players were most noticeably Auda Due, Marta Golden, Marie van Tassel, John Ivan, Sam Burton, Ben Erway and Hugh Metcalf.

At the Fulton Theater was the famous Kolb and Dill farce, "The High Cost of Loving." As farces go it is very clever, and was ably portrayed by the Fulton Players, including Paul Harvey, Frank Darien, Eleanor Parker, Merle Stanton, Helen Audiffred and Norbert Sills. P. M. McINTOSH.

Actress Hit by Car Suffers Broken Collarbone

Rita Davis, second woman with the Warren O'Hara Players, at present appearing in dramatic stock at the New Bedford Theater, New Bedford, was painfully injured on the night of Jan. 12, at North Tiverton, R. I., where she had been visiting friends, when she was struck and forcibly thrown to the ground by an electric car she was attempting to board. Miss Davis was at once removed to St. Luke's Hospital in this city, and an X-ray examination the following morning proved she had suffered a severe fracture of the collarbone.

The part allotted her in "Which One Shall I Marry?" the offering of her company for the week of Jan. 13, was assumed by Lorle Palmer, who had been playing characters. JOHN D. MACPHAIL.

"Pal o' Mine" Crowds House at Lowell

The week of Jan. 6 Manager F. James Carroll of the Opera House, Lowell, Mass., presented "Pal o' Mine" to crowded houses. Julian Noa and Jane Salisbury in the leads were excellent and won considerable applause. The rest of the company, including Louise Gerard-Huntington, Alice Glennister, Marion White, Elizabeth Ferris, George Bryant Connors, Arthur La Rue and Arthur Buchanan, were excellent. Week of Jan. 13, "The Yankee Prince."

L. E. BOLDUC.

Launches Two New Stock Companies

The Harris Amusement Company, with offices in Pittsburgh, started the new year with a stock company in McKeesport, Pa., and another in East Liberty. The policy is to be that of two bills a week in each town. The opening bill for both theaters will be "Johnny Get Your Gun."

BLANEY PLAYERS SCORE IN FARCE

Crowded Houses Greet "Mary's Ankle" This Week

Blaney's Yorkville Players, Yorkville Theater, New York, were seen in "Mary's Ankle" week of Jan. 13. Under the personal direction of Hal Briggs, these popular players delighted crowded houses all week. Frances McGrath, well remembered for her excellent work with Keith's Bronx stock company, is duplicating her success here. Geraldine Sloane, also a former Bronx stockite, scored a big hit as Clementine. Forrest Orr, Jack Marvin, Richard La Salle, Bessie Warren, Eleanor Brent and Harold Kennedy, long a favorite with New York stock audiences, complete the cast. "On Trial" is announced as the next attraction. Elmer J. Walters, a veteran in the theatrical field, is house manager. IDA C. MALCOMSON.

Good Offerings by Cleveland's Two Stock Companies

"The Grain of Dust," offered this week at Cleveland's Duchess Theater by the Vaughan Glaser Players, was the most finished production presented this season by the organization.

Mr. Glaser was especially well suited to the role of the lawyer, while Fay Courtenay was very convincing in her interpretation of the stenographer.

Assisting in the completeness of the production were William F. Powell, Don Burroughs, Lucille Grane, Constance Kenyon, Virginia Howell, Edward Keene and James Hester.

Edward E. Rose's popular play, "The Rosary," was the pre-holiday offering of the Grand Theater stock organization. Edna Grandin, the new leading woman, has appeared in the principal dual role of the play before, and consequently offered a finished interpretation beyond the usual stock requirements.

Jack Lewis, who has just joined the company, played the familiar part of Father Kelly. Lewis has also played his role on previous occasions. W. A. Waizman was splendid as Bruce Wilton, the husband. LOEB.

"Charley's Aunt" Gets Laughs at New Haven

"Charley's Aunt" in New Haven was a riot with Arthur Howard as the aunt. Jane Morgan was sweet as the niece. Walter Sherwin and Adrian Morgan deserve a great deal of the credit for the success of the play as do Mary Ann Dentler and Emmy Martin. Arthur Griffin as the uncle was a scream. Frank Thomas was good as the father. Mrs. Hibbard was particularly attractive as the real aunt. The sets were very good. "It Happened in New Haven" week Jan. 20; "Blue Jeans" week Jan. 27.

VAUDEVILLE VOLLEYS — From

VAUDEVILLE is just now on the crest of a tremendous wave of popularity. The Palace Theater hasn't had an empty seat, or, indeed, a bit of standing room, left for a single performance since the end of the "flu" epidemic. The other Keith metropolitan houses are doing splendidly, too. The Colonial, for instance, has, under a new policy, pulled up to excellent business. It is the same with the out-of-town Keith and Orpheum houses. Everyone is turning to the varieties for relaxation after the war.

Tremendous Popularity of Vaudeville

The Marcus Loew circuit reports a similar prosperity. The twenty-six Loew houses in Greater New York are jammed at every performance. Indeed, two weeks ago all Loew New York records for attendance were smashed. And the out-of-town Loew theaters are drawing just as well.

The answer? After the strain of the war, people want varied, quick-moving relaxation. And vaudeville is just that.

More Anent Origin of Jazz

The recent efforts of this page to trace the original source of jazz have been causing considerable talk. As the result of comments made something like a month ago, we have received the following letter, signed by A. J. Baquet, John Stein and Frank Christian, which is decidedly interesting:

"In a December issue we find an article by Bert Kelly under the headline, 'The Genesis of Jazz, with Some Sidelights on Blues and Shimmyming.'

"First of all, Mr. Kelly claims to be the originator of the word 'jazz.' The word in itself has not been originated by Kelly as described by him, as 'John Stein's Original Dixieland Jazz Band' was the first band known in Chicago to use that title, and the word 'jazz' had been first applied to bands in New Orleans years ago. Later on, John Stein worked with Kelly's band in Chicago and explained to Kelly why they called rag-time bands jazz bands in New Orleans, and immediately Kelly tried to star himself as the originator of jazz. He has never been known to play a cornet. If he played one, it must have been some years ago. Kelly has not played a note on a cornet, as long as he's been playing with jazz bands.

New Orleans and Jazz

"He made a slight hint about one Baquet as a colored musician in Chicago and a gifted jazzman on the clarinet. He didn't mention any first name, and therefore we cannot insinuate that he is referring to A. J. Baquet, here in New York at the present time at the Alamo Cafe, but we surely wish to impress upon the minds of the public that A. J. Baquet is a white man, thorough American, born and raised in New Orleans, and has a Spanish-Indian mother and a French father. All of the New Orleans boys will verify this. He is not only the first and original white jazz clarinet player, but is a professional musician and reads music. At the start of his career, he played entirely by ear but

Remarkable Popularity of Vaudeville—More About the Genesis of Jazz and the Blues — Albee's Ideas on Relation of Actor and Manager—Joan Sawyer and Arthur Ashley Have Novel Act

later on he learned how to read music and play classical music from Professor Santo Juiffré, now at the Orpheum Theater, New Orleans. This enables him to develop new ideas for more difficult syncopations and variations than if he played by ear only. He could brag about teaching one of the other three great clarinet players mentioned by Kelly. Nevertheless they're all considered good. A. J. Baquet was never in Chicago in his life. He came direct to New York from New Orleans Sept. 30, 1918, and joined the 'Original New Orleans Jazz Band.' The trombone player of the above band, Frank F. Shotak, was born and raised in Chicago, but has been with the New Orleans boys in Chicago for one and a half years and in New York for one year, so that he has adopted all the Southern style of playing jazz, same as if he were a Southerner. J. Durante, a New York boy and piano player of the above band, played piano with the Southern boys for over a year and is counted on as one of the best suited piano players for jazz bands.

Stein Claims Band Credit

"It doesn't seem possible that 'Yellow' Nunez could have brought the 'Original Dixieland Jazz Band' to Chicago, inasmuch as the title had Stein's name prefixed to it. The whole article by Kelly seems to be complicated.

"He states that in the 'Livery Stable Blues' the drummer, Edwards, added the neighing. Edwin Edwards is a wonderful trombone player and you can't call him a drummer. Besides the neighing is done by the cornet. He also states that 'Yellow' Nunez puts breaks and pony calls in the above mentioned Blues. Neighing and pony calls is the same as far as a horse goes. 'Yellow' might have put in the rooster cry which is played by the clarinet. The way in which these animal imitations follow up in the 'Livery Stable Blues' is: The band makes a sudden stop or break in the second part of the number, the clarinet taking as a solo a rooster crow imitation, followed in regular dance tempo by a cornet solo imitating a horse neigh, this followed by a trombone solo imitating a cow moan, after which the whole band falls in together.

"This will probably enlighten your readers on the subject of jazz instead of complicating them, as Mr. Kelly has done."

Sophie Tucker's Jazz Claims

And there you are! This isn't the end of the discussion, by any means. Sophie Tucker, for instance, advances a claim to originating jazz on the stage, tracing it back to her first introduction of shoulder shrugs and undulations during the singing of

rag songs. Sophie doesn't give the date but it was some time ago.

How many business leaders of today realize the drift in the relation ship of capital and labor? Not many, we're afraid. But E. F. Albee is an exception. For instance, consider his latest step in spanning the gap between the vaudeville manager and the vaudeville artist. True to his advertised statement and promise, made a year ago, that the holders of bonds of the White Rats club house were to be paid in full, and that they should not sacrifice them, he has just arranged that one-third of the total amount of the outstanding bonds has been paid to the Columbia Trust Company, as the trustee under the deed of trust, for pro rata distribution among the holders of the bonds, and has also provided for the payment of the interest due on Jan. 1. Moneys for these purposes were deposited with the Columbia Trust Company on Saturday, Jan. 4.

Albee and the White Rat Bonds

When the White Rats went out of existence the leaders endeavored to lease the club house and, under the arrangement that they were willing to make, it is said that they would practically have lost the building and that the bondholders would have lost their bonds. But Mr. Albee ended all this. All of which is interesting, when one stops to think that the White Rats was really an organization to fight the vaudeville powers, and that the money paid in bonds was actually ammunition against the variety organization. But Mr. Albee was farsighted enough to see the future trend of business and the new relationship of employer and employee. Then, too, he knew that the bond money represented the hard earned savings largely of the smaller performers, who could ill afford to lose it.

Now, through the interest of Mr. Albee, vaudeville has its organization, the National Vaudeville Artists, Inc., and its clubhouse, one of the most magnificent in the country, is nearing completion. The organization is no mere social affair, for it is really a tribunal where all grievances are adjusted. During the past year one thousand cases have been well settled between the Vaudeville Managers' Protective Association and the National Vaudeville Artists, Inc.

Let big business take its lesson from vaudeville!

Trixie and Her Troubles

Speaking of revising acts, consider the case of Trixie Friganza. Trixie had a violent war-hit-the-Kaiser-in-the-eye turn which was sure fire everywhere. She paid exactly one thousand dollars for the patter and songs. And then Bill Hohenzollern

went and quit cold. There was nothing left for Trixie to do but to lay off and develop a new specialty. Which is exactly what she did. Miss Friganza didn't stop to weep, but went right at it and this week she is at the Royal with her brand new skit. Maybe the vaudeville powers don't appreciate Trixie's bravery and alertness!

Special Palace Soldier Shows

Speaking of the war and the returned soldiers, leads us to another bit of praise for E. F. Albee. Every Thursday morning Mr. Albee is entertaining a theater full of returned soldiers, mostly wounded lads, at the Palace. Last Thursday the Palace had a khaki audience of 1,500. There is no slighting of program—the full show is given. Maybe the boys don't appreciate the treat!

Moreover, any of the soldiers who wish to do stunts are permitted to come on the stage and try 'em out. This is a splendid opportunity for soldiers who want to get a vaudeville hearing, for their work is watched from out front by experts anxious to find new talent. And, speaking of the special performances, the Stage Women's Motor Corps deserves a lot of praise for the efficient way it handled the transportation of soldiers from hospital to theater and back again.

An interesting idea is about to be tried in vaudeville by Joan Sawyer, the dancer, and Arthur Ashley, the actor and motion picture director. The two are going to do an act in the varieties together. Their work will be separate, although it will interlock. That is, Ashley has had an act written by Wilson Mizner, called "Big Moments from Big Plays." Ashley will appear in a "big moment," Miss Sawyer will dance, and so they will alternate through the act. Joan was recently an attraction at Reisenweber's.

Louise Alexander Back

Speaking of the dancers, Louise Alexander is to be hostess at the Beaux Arts. Remember the optically pleasant Louise? Of course you do. She is going to dance with Clive Logan, who deserted the *dansants* for the British air service early in the war.

George White is likely to leave vaudeville in order to stage a musical show for a new producer. George will, in all probability, be in it.

Edna Goodrich, recently very much of the movies, is coming back to vaudeville and the Palace in her old variety vehicle, "The Mannikin," an Edgar Allen Woolf sketch. Miss Goodrich has been buying a lot of new frocks in preparation for her vaudeville invasion.

General Commended Hussey

One of the last things Major General J. Franklin Bell did before his death was to write a letter to Jimmy Hussey, the vaudeville comedian, commending his travesties on cantonment life. The major general realized the important part played by the American Jew in the new army of democracy and he highly relished Hussey's amusing burlesques of the Jewish rookie. And maybe Hussey doesn't treasure that letter!

TAKING ENCORES



Campbell Studios

Clark and Bergman are making a hit wherever they appear with "Singapore"



U. S. Rouse, Boston

Mac West (at top), singing "Everybody Shimmy Now," and demonstrating it in "Sometime" at the Casino Theater

Among the group of songs used by Fritz Scheff is "I'm Always Chasing Rain-bows"



Fullerton

Harry Ellis featuring "Some Day I'll Make You Glad" at Keith's, Philadelphia



Apeda



Campbell Studios

Grace Nelson has a popular number in "Waiting" at the Orpheum, Oakland, Cal.

IN THE VAUDEVILLE FIELD

With FREDERICK JAMES SMITH

DULL WEEK IN VARIETY HOUSES; THE CLAYTON REVUE RETURNS, JIMMY HUSSEY HAS NEW TURN

Bessie Clayton and Company

Miss Clayton's specialty isn't essentially a new act, but it has been considerably revised during its vaudeville tour. At the Palace this week the dancing Cansinos stand out of the act with remarkable vividness. Miss Clayton is using a vocalist to introduce her numbers, a classic dancer to aid her in some of her dances and the elongated Tom Dingle to contribute eccentric dance assistance. Between the Clayton numbers are three dances of the Cansinos. There is no question that these Spanish dancers contribute at least seventy-five per cent to the effectiveness of the act. Eduardo Cansino is developing decidedly. We doubt if there is a better Spanish dancer anywhere.

Toto

Toto, the collapsible clown, formerly at the Hippodrome and recently in motion pictures, brought his new act to the Palace this week. Toto is using a special set, the feature of which is a row of kewpies on a fence. Something of the mechanical doll effect is obtained, one of the kewpies doing a brief hula hula. Then Toto makes his entrance in a tiny automobile, from which he emerges with a dog. The remainder of the turn consists of Toto's familiar loose-limbed contortioning and tumbling and his wooden shoe work. A preceding act, Burley and Burley,

hurt Toto's running at the Palace this week through similarity of work. Toto is doing fairly well, however.

Jimmy Hussey and Company

Hussey has William Worsley assisting him now. He uses a drop depicting a camp and makes his entrance through a tent flap in the curtain. Hussey's chatter is largely about the war, but he is using some of his good lines from his old act. Not enough, however, to hurt in any way. Hussey is using *The Navy Will Bring Them Back*, a snappy Yiddish song with the refrain, *Sadie Harowitz, Tell Me Which Is Which?* a clever telephone comedy song, *Since Becky Became a Conductor and Jim, Jim*. All these are done in Hussey's inimitable way. The whole act is excellent and Hussey made a genuine Palace hit.

Bob Hall

Hall is doing remarkably well at the Palace this week with his extemporaneous patter and songs. Hall, like several vaudeville predecessors, sings about people in the audience, makes up songs on any subject requested by the folks out front, etc. On Monday night Hall apparently put over an extemporaneous one about Theodore Roosevelt. Perhaps Hall does this with the aid of a plant, who requests it. But it looked real on Monday night and put Hall over to a real hit.

MARGUERITA SYLVA AT THE COLONIAL

Nan Halperin Added to Bill —Harry Green a Favorite

Nan Halperin was added to the Colonial Theater bill this week at the last moment. Miss Halperin went on near the end of the program, dashing by taxi from the Palace. She made her usual hit, despite the handicap of not having her scenic equipment.

Mlle. Marguerita Sylva, the prima donna, was well received in a repertoire of songs with Miss Wollersson at the piano. Harry Green and company duplicated their hits of the past few seasons in Aaron Hoffman's playlet, *"The Cherry Tree."* Harry Green, the nut comedian, was another Colonial favorite this week. His extemporaneous stuff went big. Moran and Wiser were well liked in their *"Hat Shop"* turn.

"Flu" Affects Eltinge Tour

Due to the closing of all places of amusement at Santa Barbara, Cal., on account of the "flu," the Julian Eltinge vaudeville show, which opened in Los Angeles two weeks ago, will not appear in Santa Barbara, but will go on to San Francisco.

IS THAT SO!

Liane Carrera has adopted the name of Anna Held, Jr., and will be seen in vaudeville shortly under the direction of Evangeline Wood. The act was written by Sophie Resnick, and Miss Carrera, who was Anna Held's daughter, will be assisted by ten ballet dancers.

Johnny Burke is in the new McIntyre and Heath show.

Bobby Higgins, formerly of Melville and Higgins, and later of Lydell and Higgins, has received his army discharge. He says he isn't going back on the stage but will break into a commercial line.

Gaby Deslys and Harry Pilcer may come over for vaudeville in the spring, under the direction of H. B. Marinelli.

Lieut. M. S. Bentham had the honor of being selected by Rear Admiral Usher to superintend the salvage work on the *Northern Pacific*, the transport, which went aground off Fire Island.

Ivan Bankoff has received his discharge from Camp Grant.

Mlle. Dazie was taken suddenly ill while dancing at the Hippodrome in Cleveland a few days ago. The act finished the week without its star. The dancer is now recovering and will reopen next week.

Yvette Rugel has opened in vaudeville in a new single.

Captain Harry Bailey, former Alhambra Theater manager, has received his army release and has been signed by Harry Rapf as special representative to cover the country for the Elaine Hammerstein feature picture, *"Wanted for Murder."*

Jimmy Dooley and Beecher Ramsay opened in their new act at Proctor's Fifth Avenue the first half of this week. The turn is called *"A Nut Riot."*

Janet Martine and Con Conrad have split. Miss Martine will continue in vaudeville with a new partner, while Conrad will go to London.

Joseph Hart arranged a box party last week in San Francisco in honor of Mrs. Jack London, widow of the famous novelist and author, the occasion being the presentation of Mr. London's sketch, *"The Sea Wolf"* by Hobart Bosworth, who is repeating last year's Eastern success on the Orpheum circuit.

Fay Templeton gave a delightful dinner party at the William Penn Hotel, Pittsburgh, in honor of Valerie Bergere, who was at the Davis Theater last week. Following the dinner the guests occupied boxes at the Davis and witnessed Valerie Bergere and her company present *"The Cherry Blossom."*

Harry Van Meter, one of the screen's foremost villains, is to desert the silent drama for the spoken. He is now rehearsing an act in which he will support Ralph Herz. The act will begin a tour of the Orpheum circuit very shortly. While the screen loses one of its most villainous villains, the variety stage gains an entertainer of ability.

PALACE AUDIENCES LIKE CANSINOS

Stand Vividly Out of Bessie Clayton Act—Jimmy Hussey's Hit

The Palace Theater bill for the present week has two striking high lights: The Cansinos of the Bessie Clayton act and Jimmy Hussey. The program gets a very slow start and drags seriously until the appearance of Bob Hall.

Olympia Desvall and company open the show with an equestrian and trained dog act turn. Although Nip and Tuck were programmed, Burley and Burley appeared Monday night in second position. Their contortioning and tumbling is unusual, but seriously handicapped by their English-Scotch patter, which doesn't get over. Burley and Burley did one thing, however. They eliminated whatever chance Toto, in fourth spot, had of scoring. The similarity of the work cut in seriously. Toto did but fairly. (New acts.) Bob Hall followed with his extemporaneous chatter and songs. (New acts.) Nan Halperin, in her second Palace week, was very well received. Her work is in serious need of repression.

After intermission came Jimmy Hussey, assisted by William Worsley, in the military skit, *"Somewhere in Vaudeville."* Hussey scored decidedly. (New acts.) Bessie Clayton and her company follow. The Cansinos stood out of this act vividly. (New acts.) Jack Norworth has the difficult spot of following the fast Clayton act, but is well able to accomplish the task. Norworth has revised his act decidedly since *The Mirror* reviewed it at the Colonial, and now he has a strong and sustained turn. He gets most out of *The Singing Waiter*, *Wild Women*, *A Good Man Is Hard to Find* and *Salvation Nell*. Harry Watson, Jr., and company, utilizing his telephone scene and prize fighter burlesque, closes the show. Watson, Jr., didn't seem to be able to get his audience as well at the Palace as he has at the neighborhood houses. The Monday night audience was restless. It was obviously too late a spot for the turn.

Loew's American Offers Five Feature Turns

Loew's American bill for the first half of the week had interest about evenly divided between Billy King's negroid skit, *"Exploits in Africa,"* with its lively cast of ten; Violinsky and his company in the musical fantasy, *"The Genius";* Josephine Davis, the popular singing comedienne; a comedy playlet, *"The Highest Bidder,"* and Ethel Arnold and Earl Taylor, who offered a song skit, *"Put Out,"* written by Blanche Merrill. Gordon and Day, Gaynell and Mack and the Three Walters rounded out the bill. *"String Beans,"* with Charlie Ray, was the photoplay feature. Hyman Adler is heading the week-end bill.

Low Dockstader Heads Proctor's Fifth Avenue Bill

Low Dockstader topped Proctor's Fifth Avenue bill for the first half of the week with his patter on current topics. Synco, xylophonist, was another feature.

Dave Ferguson and company, Al Shayne, Lillian Helein and company, Earl and Sunshine were prominent on the varied bill at the 125th Street Theater. Ruth Curtis and her jazz band were featured at the Fifty-eighth Street for the first half of the week, the program including Kramer and Morton, Felix and Palmer, Hamilton and Barnes, and others. The Twenty-third Street Theater had Ward and Pryor, Alexander and Fields, Lloyd and Whitehouse, and Julian Hall.

Trixie Friganza at Royal in New Act

Trixie Friganza heads the Royal this week in her new act, *"At the Block Party,"* by Jean Havez. George MacFarlane appears in his act with songs and stories, *"What Girls Can Do,"* and provides novelty and amusement. Emma Haig and Lou Lockett dance delightfully, and the remainder of the program numbers Miss Norton and Paul Nicholson, Ralph Kitner and Jim Rooney, Wilbert Embs and Helen Alton, and the Van Cellos.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

Albany

PROCTOR'S.—An exceptionally meritorious vaudeville program for the week-end bill and full capacity houses prevailed. Fred J. Ardath and company in the rural travesty, "The Singing School," proved a worthy headline feature. Montgomery and Allen scored a decided hit. Grey and Old Rose in song and dance oddities pleased, as also did Ed. Cota, and Silver and Duval.

This week's bill was headed by Martin Webb in "Cousin Giuseppe." Another big star was Nancy Boyer and company, in a pleasing one-act playlet.

MAJESTIC.—An entertaining list of vaudeville acts for the week-end. Martell in a whistling specialty won favor. Other pleasing turns were Edwards and May, and Harry Mandell in a blackface instrumental act.

The Homer Trio, as the headliner, and Leonard and Sherman, Mason and Mann, Weed and Dixon and George Davis comprise the vaudeville numbers for the first half of this week.

HERRICK.

Altoona

ORPHEUM.—For the first half, "Blow Your Horn," Arnold and Allman, Art Smith, Cornelia and Adelle, and pictures. The second half is headed by "Jimmie Valentine." This house is playing to capacity business since they opened.

Brooklyn

Leon Errol, the "souse" comedian, is tumbling in headline position at the Orpheum Theater this week. His "The Guest" is very much liked by Brooklynites. Emmett Devoy is offering his sketch, "Mother's Diary"; Ann Gray appears with her harp; the Will Friedlander act, "Sweeties," is presented, and others on the program are Bob Albright, Ted Doner, Johnny Singer and his Dancing Dolls.

Belle Baker is the Bushwick feature. Her songs are going strongly, for Belle is a favorite over in Brooklyn. Harry Watson, Jr., is presenting his comedy turn; Princess Rajah is dancing; Jimmy Hussey is alternating with the New York Palace in his new act, and others are Rice and Werner, Harmon and O'Connor, the Flemings, Susan Tompkins, and the Pickfords.

Buffalo

SHEA'S.— "Hands Across the Sea," a miniature musical comedy which Estelle and Adelaide Lovenberg and Simon Neary and a company of fifteen singers, dancers and musicians have produced, is the feature act on the Shea Theater bill this week. The Misses Lovenberg have been in past seasons associated with the Six American Dancers. The production is an international review—forty minutes of the melodies and dances of the Allied countries entertainingly presented. Another topline is Kate Elinore and Sam Williams in "A Reel of Real Fun." Gladys Clark and Henry Bergman in their skit, "A Ray of Sunshine"; the Mosconi Brothers, the Klein Brothers, the Cycling

Brunettes, the Wilton Sisters, and Lambs' Mannikins are also on the bill.

C. B. TAYLOR.

Cincinnati

KEITH'S.—It was a case of sell-out at almost every performance the past week. The bill presented nothing extraordinary, but people just seem to be hankering for amusement. The Three Daring Sisters opened. Patten and Marks started off with what promised to drag a little, but got over all right with songs which included *I'm Going to Hold You Up Some Day*, *Daughter of Rosy O'Grady*, *Chin Chin Chinaman*, *I May as Well Love Some One* and *It Might as Well Be You*. Bowers, Walters and Crocker as the "Three Rubes" brought down the house with their capers. Parsons and Irwin provided a sketch, "Message from the Front." Doc O'Neill gave a humorous monologue that was well received. Blossom Seeley was the headliner. Among her songs featured were *Everything is Peaches Down in Georgia*, *Rose of No Man's Land*, *Regretful Blues*, and *Taken 'Em Down*.

EMPRESS.—Pantages vaudeville continues to please. Jack George dancing.

GOLDENBURG.

Cleveland

HIPPODROME.—Blanche Ring carried 'em away with her as usual this week at B. F. Keith's Hippodrome, where she held undisputed headline prominence. Miss Ring brought several new songs with her, but the demand for old favorites was so strong that she had to turn the leaves and go back a few years in her repertoire. Among the songs she sang were *Good Morning, Mr. Zip*, *Zip, Zip, Y. M. C. A.*, *Hate to Get Up in the Morning*, *Fritzie Boy*, *An American Ace*, *Bing, Bang, Bing 'em on the Rhine*, and *The Navy Will Bring Them Back*. Will Ward and his Matinee Girls made a decided hit with their *After You're Gone*, *Oh, Frenchy!*, *Smiles*, *Tickle Toe* and *Mother Machree*. Little Billy's monologue was pleasantly interspersed with melody, the leading song number of his act being *Good-bye*.



White

Elsie and Paulson, skaters whose exhibitions make the diners pause at Thomas Healy's, Broadway and Sixty-sixth Street

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Wild Women	Jack Norworth
A Good Man is Hard to Find	
Salvation Nell	
The Navy Will Bring Them Back	Jimmy Hussey
Since Becky Became a Conductor	
Jim, Jim	
When the Fighting Irish Come Home	Rooney and Bent
Daughter of Rosie O'Grady	
Dear Old Pal	Phyllis Neilson-Terry

France. Wellington Cross gave an excellent parody on *Smiles*. His song, *Oh, Helen!* went over well. The rest of the bill was well balanced, and consisted of Catherine Powell, in a series of interesting dance numbers; Paul Dickey and company in the dramatic playlet, "The Lincoln Highwayman"; Jack Norworth's pleasing comedy, "Somewhere with Pershing"; Dolly Grey and Bert Byron, in a novelty sketch called "A Girl's Weigh," and a good animal act.

ELSIE LOEB.

Fall River

BIJOU.—Strong and well balanced bill, with Cliff Baily Duo, "The Choruscope" with Louis Pottle, Van D. Sheldon and company in "Married Life," Frank Farren in "Stories," Billy King and company of ten in "Exploits in Africa," De Voy and Dayton, Margaret Braun and her four War Widows, Nevins and Erwood, Bell and Eva, and Kimbell and Kennette.

EMPIRE.—Eddie Carr and company, Ed Lowry and Irene Prince, Mills and Lockwood, Weber and Levee, Eddie Hastings, Lyons and Moran, Bruce Duffett and company, Seven Glasgow Maids, Dunbar and Turner, Norton and Noble, Charles and Mayme Sullivan.

Haverhill

COLONIAL.—Mullen and Coogan, in "Fun and Nonsense"; Bruce Duffett company, comedy sketch, "Through the Keyhole"; Tulu and Wood, songs and dance; the Gabberts Duo, athletes; Emma Stephens, soprano; McDonald and Cleveland, comedy; Eddie Harron and company in an excellent com-

Anna Held, Jr., who has assumed her mother's name, soon to open in vaudeville, starring in "Fairland Fantasy"



DRAMATIC MIRROR

edy sketch, "The Traveling Man"; "The Musical Echo," two men and a woman in an operatic turn, and Judge and Gale on the swinging rings, made up a pleasing bill to good business.

C. T. ISSERDELL.

Indianapolis

KEITH'S.—Florrie Millership and Charles O'Connor in Joseph Santley's miniature musical globe trot, assisted by a small chorus of girls, sang and danced their way into headline favor of a fair bill, that included Truly Shattuck and Emma O'Neil in "Punctuating Life's Manuscript," Julia Nash and C. H. O'Donnell in "Three G. M.," Adams and Griffith in "A Music Lesson," Scott Gibson, Stanley Gallini and company and the Morak Sisters.

Two thousand five hundred artillerymen and officers of the 137th and 139th Regiments of Field Artillery, who returned to Fort Benjamin Harrison a few days ago to be mustered out of the service, were guests at a vaudeville entertainment at the Shubert Murat on the afternoon of Jan. 10. The Shuberts granted the free use of the theater. Acts from B. F. Keith's, the Lyric, Majestic, Rialto, Circle and Rena Parker, James B. Carson and Andrew Tombs of the "Flo Flo" company at English's and William Faversham and Maxine Elliot, who are filling an engagement in "Lord and Lady Algy" at the Murat, provided the entertainment.

KIRKWOOD.

Manchester

PALACE.—Vaudeville seems to hold the center of attraction from the capacity crowds that attend Manager Billy O'Neil's Palace Theater. O'Neil has one of the nicest theaters in northern New England and is doing a handsome business. As a headline attraction, Prince Joveddah De Rajah and company, in "Master of Mystic," met with approval, while Tom Browne's Saxophone Four also pleased.

J. J. MAHONEY.

Montreal

PRINCESS.—Helen Ware in an effective sketch, "The Eternal Barrier," is the headliner of the bill and a capital one. Miss Ware fully lives up to the reputation she has acquired in the past. Frank Crumit is an amusing monologist, Lucille and her Cockatoo are old favorites here. The Midnight Rollickers, Archie Onri and Sister, Leo Zarreil Duo, Great Lester, Leo & Greuselton and Copper and Ricardot.

LOEWS.—Norma Talmadge in "The Forbidden City" makes a thrilling feature picture. At the head of the vaudeville bill are the Reel Guys in a musical movie satire. Adele Oswald appears in a series of character types. Al. Burton's Revue, D. Nealand and company in "Everything But the Truth," and Carberry and Cavanaugh in a dancing act complete the program.

ST. DENIS.—There is a good and varied program at this house. The Eight Black Dots.

W. A. TREMAYNE.

Pittsburgh

DAVIS.—Mrs. Thomas Whiffen, the "grand old lady" of the stage, was given a warm reception on her reappearance in Pittsburgh with a delightful playlet, "Foxy Grandma." She had the able support of Peggy

Dale Whiffen and Thomas McKnight. Miss Juliet was a wonder and brought down the house with her impersonations of leading actors and actresses of the present day. Robert Braine was at the piano. Keller Mack and Anna Earl in "A Letter of Introduction"; Harry Masters and Jack Kraft, Larue and Dupre, Cecil Lean and Cleo Mayfield, Bal-len, Gash, Furney and Waters, Truly Shattuck and Emma O'Neil, and the Three Jahns were well liked.

LOEW'S LYCEUM.—A splendid bill, with "Nine-Tenths of the Law" as the photoplay feature. Borsini Troupe did fine work and won much applause. Harvey Devore in "Dark-town Cabaret," sang *Dirie Lee* and *At the Ragtime Ball* with good effect. Guy Denney and company in "Findin's Keepin's," and Hall and O'Brien in "Janitor and Actress," did appreciated work. Clara Keating, assisted by Ralf Walton, sang a medley of songs depicting and imitating actresses of the past and present day that got over well.

C. C. LATUS

Toronto

SHEA'S.—Trixie Friganza, singing about the war songs that have vanished to the dump heap, is a splendid headliner. Lew Murdock and Marie Ireland are a scream, and Erwin and Jane Connolly in "The Tale of Shirt" score well. Lester, the Midnight Rollickers and Millard and Marlin are on the bill.

LOEW'S.—Anna Chandler is away beyond the general run of travesty artists and is very welcome. *I Have*

Lots of Luck, But It's All Bad is extremely humorous and well done, also *Dirielund Has Moved Over to France*. On the bill also are Carbre and Cavanaugh and Clayton and Lennie.

GEO. M. DANTREE

Washington

KEITH'S.—Splendid bill includes Gertrude Hoffmann as the headliner. Max Hoffmann conducted the orchestra during this presentation. The extra added feature of the program is Edmond Hayes, the comedian, in association with Richard Hutchins in "Moonshine," a thoroughly liked sketch by Arthur Hopkins which was recently given with marked success at a Lambs' Club gambol in New York City. Those versatile artists, James and Bonnie Thornton, as "the youngest of the old timers," were again most thoroughly enjoyable in their characteristic blend of monologue and melody. Other acts include Helen Eley, Ben Bernie, Leona Stephens and Leonard Hollister, Bert and Lottie Walton, and Olesen and Johnson.

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Caryl Fleming, formerly director of the Victor Moore Comedies, has a new vaudeville act showing how comedies are made at a studio. He obtains his "cast" from the audience. Pictures are taken and shown at the same theater the following week. Fleming's act is now on the subway circuit in New York.

Dancing Bill at Alhambra with George White

The Alhambra this week has a dancing bill. George White tops the show with his specialty, in which he is assisted by Tot Qualters, Ethel Delmar, Lois Leigh and Dorothy St. Clair.

Muriel Worth, the dancer, was another feature in her novelty toe dancing specialty, Muriel Window, "The Little Peacock of Vaudeville," presented her piquant cycle of songs by William Friedlander. Others on the bill are Eva Taylor and company, Fred Fenton and Sammy Fields, Frank Wood and Buncie Wyde, Josie O'Meers, Lou and Jean Archer and the Flying Millettes.

Spokane

PANTAGES.—Odiva with her Sea Lions. Others: Hugo Lutgens, the Three Tybell Sisters, aerial feats; Lawrence (Noodles) Fagan and Elsie; Paul Persira, violinist.

HIPPODROME.—First half—Jerry and Gretchen O'Meara, musicians; Jim Elliott, with a trick horse; Melania Pozier and Ernest Light; Le Dora and Beckman, Fred Lewis. Second half—Taylor Triples, Langor, rope artist; Bird and Kema, Rose and Thorn, Taylor and Howard, Florence Bell.

REX.—Richards and Murphy comedy magicians; Billy Denal, singing and dancing; Siegfried Lancaster company, sketch; Juggling Miller, Evelyn Eleaine, singing; Goodhue and Oliver, singing and dancing; Equillo and Maybelle.

REN H. RICE.

NEILSON-TERRY AT RIVERSIDE THEATER

Rooney and Bent Please—The Sharrock's Prominent on Bill

The special luminary of the Riverside program this week is Phyllis Neilson-Terry, the distinguished English actress, who can burst into song at will, and have herself billed as a singing single. Miss Neilson-Terry has an attractive group of songs which show wise selection and good taste, and which are sung wholly acceptably. During one of her numbers she takes a flying leap at G above high C and emits it clear as a bell, which is no mean feat.

An especially amusing turn is supplied by Pat Rooney and Al Lydell's assistance in the closing act, that of George N. Brown and Co. Mr. Brown is the world's champion walker and he demonstrates his striding ability on moving platforms.

The Riverside program is especially strong throughout, what with such acts on it as Harry and Emma Sharrock, with their combination of fun and mind-reading; "In the Dark," a melodramatic sketch of merit; the popular Pat Rooney and Marion Bent and David Schooler and the Marmien Sisters.

Regina

REGINA.—One of the best bills of the season, including "Just Girls," a musical and singing act far above the average as headliner; Hama and Hamoka, a clever Japanese novelty act; Irvine White and Marie in a pleasing singing and talking turn, and Francis and Nord, impersonators.

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IN THE SONG SHOP

Sam Silver Has a Protege—Majority of Special Songs Tiresome—Fox's "Kisses" Spreading

BY E. M. WICKES

MAXWELL SILVER, general manager for Gilbert and Friedland, has been in the song game for a long time. He was the professional manager for F. A. Mills for years, and during that time he wrote several hits. The boy is clever. He figures that he knows a good idea or song when he sees one. Gail Grabiell, a young lady studying art in Brooklyn, with a leaning for song writing, showed Silver a lyric the other day called "Let Me Kiss Your Tears Away," which Silver thought with a little polishing would be a wonder. As a result he intends to make a full fledged song writer out of Miss Grabiell, the pretty young miss who studies art in Brooklyn.

Jack Mahoney Lucky or Clever

Some time ago Jack Mahoney gave a manuscript copy to a friend of his about to sail for France. Two weeks ago he placed the song, a semi-high class ballad, called "I'd Give the World to Know," with Gilbert and Friedland. Last week his friend wrote to say that wherever the song was introduced it took the place of the Long Trail number, which had been so popular in France. If the opinion of Maxwell Silver and a number of big performers is any criterion, Mahoney looks to have a song that will go in the same class with "Sweet Adeline" and others that have lived for years. In December Mahoney placed "That Long, Long Trail Is Getting Shorter" with Daniels and Wilson. The other day the manager of one of the jobbing houses remarked to his assistant: "Say, that new trail song is beginning to sell fast. I think we better send in a big order for it."

It May Be True

The yarn may be true and it may be only a rumor, but I'll give it to you as Maxwell Silver handed it to me. When it became known that "The Rose of No Man's Land" was for sale, Silver offered the author \$2,000 for it. Then another big publisher told Silver that he would make him a present of \$1,000 if he could get it for \$2,000. Then, according to Silver, a representative of Leo Feist showed the author of the song \$3,500 in real money and asked the latter if he wanted to sell. The deal was closed on the spot. For additional details, ask Maxwell Silver.

Gamble and Keit Back

Mose Gamble and Joe Keit, of Jerome Remick Music Publishing Co., have just returned from a week's trip "looking over" their branch stores in Philadelphia, Pittsburgh and Washington. They report big business.

Hassler Wonders Why

R. Hassler is in the service and has charge of the shows at Camp Mills. He wonders why Ferdinand Himmelreich, the blind pianist, can't get some regular work from the vaudeville booking offices. Mr. Himmelreich has been good enough, as a patriot and a player, to give up several nights a week for the past year to go to the camps to entertain

the soldiers, and if he is entertaining enough to hold a soldier audience for fifty minutes without a let-up there doesn't seem to be any logical reason why he shouldn't be booked at a living salary. However, Mr. Himmelreich can get some consolation from the fact that he isn't the only one who has worked his head off for nothing, only to be given the air when he looked for work that paid.

"Kisses" Contagious

Sam Fox has been doing business for a long time in Cleveland, and, what is more, he has made a success of the music game without keeping a New York office. Some of his numbers that were never whistled on the streets of New York were wonderful sellers in the West. His catalog is well known abroad, especially his high-class instrumental numbers. Last year Fox brought out Valse D'Amour. "Kisses," composed by J. S. Zamecnik, became popular enough to induce actors to write in suggesting that Mr. Fox have a lyric set to the melody. The melody was turned over to Harry D. Kerr, who wrote an unusual clever lyric, and the song is now a big seller in the West, and gaining new friends in the East every day. Business has become so good with Fox that he has increased his facilities for handling vaudeville artists.

About Special Songs

The other night I sat in the Harlem Opera House and listened to several acts singing their own songs, and I wondered how the booking office ever gave them time with such stuff. There are some performers, but only a few, who are natural born song writers. These men are capable of writing songs that will please the public, but the rest who try to write rather than pay for songs, or sing published numbers because the publishers no longer pay, are awful flivvers as song writers. The only singing act at the house that night that received a genuine hand was Ward and Pryor. And the woman was given real applause because she knew how to put over a published song, "Regretful Blues." The average small time act will always remain a small time act because he hasn't enough business sense to pay a regular song writer to furnish what he needs, or he has contracted the habit of cutting off his nose to spite his make-up. Opera singers don't try to write their own operas. They have sense enough to realize that singing and writing are two distinctive arts, and that it takes all of one man's time to develop one properly—with the genius excepted.

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HUGO RIESENFELD TAKES OFFICE AS MANAGER OF RIALTO-RIVOLI THEATERS

BY PHILIP EDWARDS

A RATHER noteworthy event, both musically and commercially, was the taking over of the management of the Rivoli-Rialto theaters by a musician of the most distinctive type—Hugo Riesenfeld. Musically, it will astonish some of our conservatives in the tonal art-world, because it is not usual to find a man versed in music and at the same time capable of what we understand by management. It is the musician who is usually managed by the hard-headed business man, who sees possibilities in the exploitation of long hair at so much a seat. The artist is left to himself, all his business worries are taken over for so much per cent and he is presumably happy in a sort of harmonic Nirvana.

Setting a Precedent

Commercially, this venture will be looked upon as setting a precedent. That a man of poetic temperament, capable of turning out the most excellent compositions, of playing the violin most artistically, of conducting as only Broadway knows so well—that this man should be put at the head of a big going concern such as these two theaters is something to cause thought. It is probable that the musician is coming into his own. Business men may well smile at such doings, but we are living to see great changes in commercial lines. I know persons who write poetry and yet are quite capable when it comes to the multiplication table. Strange as it may seem, this is true.

Hugo Riesenfeld unites many qualities that go into the make-up of the ideal director of an artistic motion picture house. However much one may prate about pictures being this, that or the other, the one fact remains that music breathes the breath of life into them, and therefore music is most essential in their presentation. This being so, it takes a consummate musician to present pictures in the ideal way. If a manager has not that talent, then he must hire someone who has got it.

Shifts the Burden

Thus he shifts to other shoulders one of the main points of the business. It is quite possible for managers of picture houses to do all their presentation by proxy, or by hiring others to do the finer work; but the manager who is greatest does not have to have such things done for him, he has them in the grip of his two hands. In such a man there is much more sense of unity apparent in the general welding of a picture program. Many bosses make many mistakes. Mr. Riesenfeld, being the musician that he is, has this first essential in the very highest degree, and is therefore ideally capable from that standpoint.

Before I leave this question of the non-musical manager, let me say that it is a great pity that so many managers of houses have no sense of artistic musical presentation, that they have to hand that most beautiful part of all over to someone else. The actual presentation of the picture program is the most interesting thing about a picture house. There is certainly no great fun in delving into projection rooms and hunting out stuff for the weeks ahead; at least, that is scarcely comparable to the feeling that must come when the orchestra starts off with the feature. For my part, I do not see what particular feeling an unmusical person can have for the picture business, and yet there must be plenty of them in the game. I have no quarrel with them, but the thing that worries me is what inspires them to go into it.

The next great quality required of a manager is the ability to handle men; that is, the force around him, not only the orchestral players, but the whole range of artists who constantly apply for work. In all, the active orchestral forces of the two theaters in question mean some hundred men, all with their petty troubles—just like anybody else. These men are constantly under the strain of artistic expression, not quite so much as if they were playing solos, but just the same they are more or less keyed up pretty well. To manage these men requires tact. It also requires diplomacy. This tact and diplomacy are no whit different from the same talents exercised in other business lines.

Business Ability Same

It has been thought that the business ability of the musician is quite different from the same thing in a grocer. But the principles of business life are exactly the same, whether in the oyster or music business. The same laws hold. Men are to be managed and directed, and the conductor of the orchestra, having proved himself a fine conductor, will find about the same problems in other lines of business. He will find G-strings loose, men wanting vacations, bigger salaries, overtime, general inclination to do the least for the most—in fact, everything that happens in business. So it seems that a good musical director ought to be a pretty thoroughly trained business man.

It is a great satisfaction to our New York musicians to see Mr. Riesenfeld take this position. In point of popularity, he enjoys an enviable place; he plays to unlimited numbers, his selections are of the highest type. Neither does he forget the great world that cannot rise to the big musical compositions, and he puts in every week a number of the lighter sort. This is most commend-

able, for many persons cannot possibly enjoy the heavier overtures. Thus, he reaches one hundred per cent of his audiences. His settings for the pictures run the whole scale of musical compositions. These are noted for their excellence. He has introduced some of the best reforms in picture accompaniment. The picture musicians throughout the country owe a great deal to his influence.

BUFFALO—HIP.

Novel Setting for "Heart of Wetona"

A delightfully characteristic Indian setting was given "The Heart of Wetona," at Shea's Hippodrome this week by Manager Harold B. Franklin. During the prologue of the picture the curtains of the two small openings of the stage setting were drawn aside revealing two Western scenes, one a tepee with the fire blazing and mountains towering in the background, the other a Western moonlight scene in the Rockies. Both were strikingly lighted and, shown while the picture was being shown, added a novel touch to the film.

The principal theme used by the orchestra was the selection from Victor Herbert's "Natoma," and the love theme, Herbert's *Indian Love Song*. Among the other numbers noticed on the bill were *Three Characteristic Dances* by Spraecker, which fitted in excellently for the Indian ceremonial dance scenes; *Indian Intermzzo*, by Borch, and *In a Garden of Melody*, by Sudds.

During the intermission period the orchestra played the overture to "Raymond," by Thomas, and *Traumeri*, and there one of Mr. Franklin's famous patriotic stage settings was unveiled entitled "The Boys Come Home." During the showing of the Roosevelt scenes in the News Weekly, the only musical accompaniment was Taps. A Fox film comedy and other features closed the bill. C. B. TAYLOR.

RIVOLI — NEW YORK

Faversham's Hit—David Mendoza Rouses Applause

William Faversham held the screen at the Rivoli last week in "The Silver King," the famous old melodrama, from a scenario by Burns Mantle. The orchestra used old English tunes, a *Morris Dance* by the organist, Tertius Noble. Also *Shepherd's Dance*, by German. This picture was well played by the orchestra and organists. The regular overture was the celebrated *Second Rhapsody*, Liszt. Mr. Rapee, an authority on Liszt, directed this with fine spirit.

The Prizma Color pictures, which are attracting much attention, showed scenes around Catalina Island, California. Part of the "Faust" ballet was used for the ac-



HENRY J. WILLIAMS
Solo harpist, New Garrick Theater,
Minneapolis

companiment. Unusual scenes of fish under water were shown, and a grotesque part of the ballet fitted their motions to perfection.

The new concert master of the orchestra, David Mendoza, played the *Meditation* from "Thais." The great popularity of this composition, and the fine performance of it by the artist, brought forth a storm of applause. Gladys Rice sang Nevin's immortal *Rosary* with her usual excellent enunciation. John Wenger made the stage setting for this number. A harp and organ accompaniment was used.

In the Rivoli Pictorial the most popular number was a scene of "The Ladies from Hell"—a regiment of Scots. The organ and orchestra got an improvised bagpipe effect that was truly astonishing.

GRAND—PITTSBURGH

Big Musical Program for "Eye for Eye"

"Eye For Eye," with Nazimova, drew large crowds to the Grand.

Zoel Parenteau's musical program was pleasing, the classical numbers being worked in with fine fitness to the theme of the feature. The Grand symphony orchestra, with Conductor Broudy, rendered the musical numbers in this order: *Far Across the Sands*, Amy Woodward-Finden; *Song of India*, Rimsky-Korsakov; *Egyptian March*, Strauss; *The Nile*, Leroux; *Hindoo Song*, Bemberg; *Second Movement*, Italian Symphony; Mendelssohn; *Prelude*, Chopin; *Danse Orientale*, Lubomirsky; *In Sight of the Oasis*, Baron; *Serenade de Pierrot a Pierrette*, Burgmeier; *Bacchanale* from "Samson and Delilah," Saint-Saens; *Adagio Lamentoso*, Tchaikowsky; *Second Movement*, Fifth Symphony, Tchaikowsky; *Prelude* to "Tristan and Isolde," Wagner; *Caucasian Sketches*, Iwanow; *Last Dream of the Virgin*, Massenet; *Poem Erotique*, MacDowell; *Serenade*, Strauss. LATUS.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Light" (Fox)

Love theme suggested: *At Daten*. Cadman (Ditson).
Open with French style, rather dramatic.

Title: And while—tremolo—agitato. Hurry and bomb effects. Chabin arrives—rather plaintive.

T. While the flower—soft sinister (Tympani roll is good.) Fight agitato.

T. The Cafe Bayonette—Apache music.

T. Why should I care—sombre. The Apache enters—Apache mood. Chabin enters—agitato.

T. We should worry—Apache music.

T. After the bottle—semi-dramatic.

T. Where the gray of morning—theme.

T. While Blanchette's maid—sinister.

T. The soul awakened—theme.

T. The Apache enters—sinister.

T. But first I'll fix—agitato.

T. Etienne I must send you—theme.

T. So you I do not stop—dramatic. Into theme for end.

"The Secret Garden" (Paramount)

Theme suggested: *I know a Lovely Garden*, d'Hardelot.

Open with moderately marked East Indian mood.

Title: The plague—rather dramatic to action.

T. Archibald Craven—English tunes.

T. Martha—light, brighter.

T. That night—soft, misterioso.

T. The next morning—dramatic.

T. Shut up in Mrs. Medlock's room—rather light, neutral.

T. Far out on a bog (piccolo effect.) Light pastoral.

T. And no sooner—theme.

T. I'm taking care of your cub—light, bright.

T. In Switzerland—quiet tender mood.

Gardener lifts hands—agitato.

T. As a tigress—rather dramatic. Rapid.

Storm effects.

T. A golden morning—light.

T. I'm going across the bog—hurry, agitato to action.

T. At last Colin's father—serious.

T. So happy to be—theme.

"The Dub" (Paramount)

Theme suggested: *Told at Twilight*, Huerter (Boston Music Co.).

Open with rapid, bright mood.

Title: For two days this is the way—moderate neutral.

T. I'm going over to the Park—soft meditation—agitato at explosion—then into semi-dramatic.

T. Back on the job—agitato.

T. See you later—neutral.

T. And now comes night—misterioso—hurry to action.

T. I wonder where that girl figures—misterioso.

T. You see I am Mr. Markham's—short theme, or tremolo.

T. Back again—rather light burlesque.

Craig in chair—hurry.

T. While the wolves double—neutral lively.

T. Markham just about—theme.

"Who Cares?" (Select)

Love theme suggested: *I am A-Longing For You*, Hathaway.

Open with bright springtime music.

Title: The Ludlow's home—same mood, light, but change for variety.

T. Joan feels the call—back to first number.

T. This is the beginning—rather serious.

T. Meanwhile Martin—theme.

T. It is ten o'clock—neutral, or improvise.

T. Gilbert Palgrave—rather sinister.

T. The first evening—theme.

T. The next day—rather serious; cafe dance.

T. So you chucked me—semi-dramatic.

T. Just a few blocks away—light, agitato for accident.

T. The bedroom, sitter, and—light, merry.

T. Why, Gilbert Palgrave—rather serious.

T. For the first time—theme.

T. Then follow—rather dramatic.

T. Alone in her room—theme.

T. Oh, hello! agitato, into dramatic.

T. Then Joan—bright, lively.

T. Back in the town house—minor mood.

T. Of course everyone—light, gay. Gilbert and Joan enter dining room—sinister.

T. Joan, I've brought you here—agitato.

T. And there they sat—agitato, hurry to action.

T. Oh, Marty—theme to end.

JAMESTOWN— WINTER GARDEN

Attractive Program for Hart Picture "The Tiger Man"

For the showing of "The Tiger Man," featuring William S. Hart, and shown during New Year's week, the orchestra of the Winter Garden, Jamestown, N. Y., gave the following very attractive musical program: *La Palma*, Yraider; *Indianola*, Henry Onivis; *Light Cavalry*, Von Suppe; *Indian Lament*, Thomas; *overture, Il Guarany*, Gomez; *Adagio Pathetic*, Godard; *Atone-ment*, Zamenik.

The management of the Winter Garden is making a special feature of its lately augmented orchestra and the programs given are attracting much favorable comment.

ST. PAUL—NEW GARRICK

Big Musical Program For "Eye for Eye" in St. Paul

For the Nazimova picture, "Eye for Eye," at the New Garrick, Prof. William Warvelle Nelson arranged a wonderful musical program which embraced: *Ballet*, "Queen of Sheba," Goldmark; *Danse Arabe*, Tschalkowski; *Suite Algerienne*, Saint-Saens; *Indian Lament*, Dvorak; *Arabian Dance*, Grieg; Scenes from "Samson and Delilah," Saint-Saens; *Spirit of the Nile*, Vargas; *Desert Suite*, Borch, and *Whirling Dervishes*, Rolinson.

JOSEPH J. PFISTER

IS THAT SO!

Louis Dorfman is directing an orchestra of four at the new West Virginia Theater, Washington, D. C.

Erno Rapee is back at the conductor's stand of the Rivoli, after a severe illness. Joseph Klein did most of the conducting during his absence.

Hugo Riesenfeld, while managing director of the Rialto-Rivoli theaters, is not going to give up his musical activities. He will still conduct the first afternoon and first evening overture at the Rialto, as has been his custom for so long. He will also pay personal attention to the musical settings of all pictures.

Frank S. Adams, organist at the 81st Street Theater, is confined to his bed with a slight attack of the "flu."

Fred L. Zito, a well-known musician of Utica and pianist in the Liberty Theater at Camp Dix, has been honorably discharged and is now at his home in Utica. Mr. Zito is credited among theater managers with being the best picture player in the city.

RIALTO—NEW YORK

Riesenfeld Still Conducts— Filmland Frolics

Hugo Riesenfeld, now managing director of the Rialto-Rivoli organization, still conducts the first afternoon and first evening overture at the Rialto, to the great delight of the patrons. His selection for last week was "Forza del Destino," Verdi. Annie Rosner sang a ballad, *Love Is Divine*, Thompson. She made a pleasing picture and was well received. The Animated Magazine contained many interesting features. Particularly well done was the orchestral accompaniment to skating scenes and a horse race. Scenes of the President in England aroused great enthusiasm, while the orchestra played Sousa's *King Cotton* and a medley suggesting popular American airs. In the feature, Pauline Frederick in "Out of the Shadow," an unusual use of Thome's *Under the Leaves* was made. This popular tune was played rapidly for agitated scenes and slowly for less tense situations, showing what can be done with the same composition during picture action.

Edouardo Albano sang the *Prologue* from "Pagliacci" in costume, making a good impression. "A Little Journey Through Filmland" was one of the most interesting features recently shown on Broadway. Patrons saw their favorite screen stars doing stunts before the camera. The orchestra played some of the Hungarian Dances by Brahms, and Arthur Depew closed the show with an organ solo, *March* from "Naaman." Costa.

New Indianapolis House

Edward G. Sourbier, County Treasurer of Marion County, Ind., and president of the Ed. G. Sourbier Amusement Enterprises, Indianapolis, will build shortly an elaborate motion picture theater in that city. The property is located in the heart of the retail district. This will give Indianapolis an opportunity to take a long step forward in motion picture presentation with metropolitan surroundings.

STRAND—NEW YORK

Silhouettes Revived—Roosevelt Funeral Shown

The Strand overture last week was Massenet's "Le Roi De Lahore." This was rendered before a backdrop showing an impressionistic scene of Joan of Arc. The *Topical Review* was noted for scenes of the Roosevelt funeral, during which the orchestra played Chopin's *Funeral March*. An Educational, "Montana Mountain Adventures," showed winter scenes and the realistic shooting of a bear. Mr. Plunkett has revived the silhouette series of famous scenes from grand operas. On this program he gave the prison scene from "Trovatore." This was sung by Adela Bartlett and Ralph Erolle. These silhouettes are a novelty in picture programs.

Alys Michot, the Strand's popular coloratura soprano, sang the well-known *Vilanelle* by Dell Acqua. Miss Michot is an excellent singer and never fails to please the Strand's musical patrons.

The feature, Madge Kennedy in "Day Dreams," was excellently set, both for orchestra and organ. Mr. Brigham used in this: Kinder's *Idyl*, Serenade *Coquette*, Barthelemy, and a new organ number by Lucien Chaffin, *In Springtime*. The theme for the feature was Herbert's *Dream Melody*, from "Naughty Marietta," an extremely fine selection for the love scenes.

Cue-Sheet Suggestions

In an organ program for "The Silver King," J. Van Cleft Cooper, organist at the Rivoli, used Raff's *Cavatina* in a very happy way. He began this composition at the point where Denver sees the dead man on the couch. He played through the parting scene between Denver and his wife, working up the climax at exactly the right place with full organ. The short ending, with its quiet harmonies, closed the scene to perfection. It is a temptation to extemporize a scene like this with hurries, agitated, running arpeggios, and such—but this melody of Raff's is better than any improvising.

Organists will enjoy playing Ethel Barrymore's new picture, "Divorcee." It is a high-class society drama with regular scenes, easy to program; full of pathos, dramatic action and tender moods. Particularly delightful to play are the scenes between Dean and Lady Frederick. Some old theme should be used, like Temple's *An Old Garden*. Music for this picture should be of a high grade—no musical comedy stuff.

Leaders should not put away their war music, for Metro has just shown another picture demanding just such numbers. It is "Why Germany Must Pay."

The long tympani roll, or piano tremolo in a low octave, or the holding down of a low pedal note on the organ—these have come into favor on Broadway lately, as giving the desired effect in quiet dramatic scenes. War scenes abound in the approach of a body of soldiers, not related to the immediate action in the foreground of the scene. In such cases an excellent effect may be had by the drummer simply drumming the time for their marching, without regard for what is being done by the main orchestra.

SCREEN SHADOWS

Who would think that the old lady is none other than Pearl White? She is disguised to fool her arch enemy in "The Lightning Raider" (Pathe)

Alice Brady, as you will notice, is not getting much joy out of this joy ride. She is tied in. An incident in "The Indestructible Wife" (Select)



John Barrymore responds to the national anthem in "Here Comes the Bride" (Paramount)



But here is a picture of Pearl White that looks more like herself. Another scene from "The Lightning Raider" (Pathe)

Lillian Gish at the tenement house piano brings cheer to the ill woman. From "A Romance of Happy Valley" (Artcraft)



Houdini performing one of his escape feats with his feet in "The Master Mystery" (Octagon)



Clara Kimball Young proving that she is capable of fulfilling the title "Cheaters" (Select)



In "The Silver King" (Paramount - Artcraft Special), William Faversham overhears an important plot



One of the thrilling

scenes in an early episode of Vitagraph's new serial, "The Man of Might," in which William Duncan is starred, and is supported by an all-star cast

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

IS 1919 going to see another slew of big jobs given to small men—who just natchurally blew up at the proper time?

How did it happen? P'raps the following will explain much.

One of the biggest film investments of the old year was seeking an active head.

A very competent picture executive was mentioned to the attorneys in charge of the enterprise. The latter knew something about the field and the name suggested "sounded good."

"By all means have Smith see us," they said. "The Democratic Club almost any night will do fine."

But Smith was busy in that whirl of busy-ness that you find almost only in film offices! He was interested in the proposition, too, but the lawyers got tired waiting.

A mutual acquaintance asked if they had met the executive as per original intention? The query brought a snort of impatience and this rejoinder:

"If he wants to meet us in this office, during the day, at our convenience, he may do so. We are sick of chasing up these crazy movie men!"

And so a "handy" executive came their way and they made a deal with him, and by the end of 1919 they will have received just what they bargained for!

Nevertheless, they preferred the first man, but he was evidently too busy to try to get together with them.

The film four-flusher is NEVER too busy for a "live one."

He is ever at the "live one's" disposal. He is all willingness on that point. It is almost uncanny how the "live one's" time fits into his! No proposed "appointment" finds him "engaged!"

Is that the answer? Is that why we hear of these new investments in pictures only to weep for the man making them? Are our responsible executives to blame, because when solicited they give the new interests scant attention?

"These crazy picture men!"

Nor can the investor wait: time, he believes, "means money" to him, too. And so in his understandable rush to make a start, he drops EVERYTHING!

"Roxey," Who Made 'Em Jealous

Rothapfel! The only exhibitor who was good enough to make other exhibitors jealous of him.

I told all about it last year. How the fact that "Rothapfel played it" was the poorest endorsement a salesman could give his film when trying to "sell" other exhibitors—even though, secretly, these exhibitors read the trade papers to find out what Rothapfel was playing. Why? You can guess.

"Roxey" has now chucked the distinction of being the greatest motion picture exhibitor to take pot luck on the producing side.

Will he measure up to the old glory in the new line? Maybe—but. That is to say, we have got to be shown. The two fields of endeavor are essentially different. Nevertheless, great producers have come up from the picture theater. Brenon

Small Men in High Places—Publicity for Publicity Men?—"Roxey"—Sheldon—Miami—War Films—State Rights

had not attained anything like Rothapfel's note as an exhibitor when he entered the old Ince Studio. That was also revealed exclusively here last year.

While I suppose there must be such instances, I have never heard of a BIG producer laying down the megaphone for theater direction. But I surmise that the world grows because men try to "broaden"—little old Evolution again!

Latest Application of the "Percentage Game"

I heard a "good one" on Hal Hodes, who started with Universal as an "idea man," at very little money and now gets a BIG salary (these "idea men" have it coming to them!). Hal was touring the country recently in the interests of a certain Universal feature. And he had a certain amount of money to spend to advertise it.

But Hodes did not want to spend that money—all of it. He sensed that anyone can spend money, but it takes a wise man to save it.

So Hodes, from my information, suggested a percentage arrangement to various newspaper publishers in the large cities that he visited. He suggested it so strenuously and so convincingly that the publishers were tempted to try it.

And what do you suppose was the result? The publishers found that their percentage of the profit amounted to more than they would have otherwise received! It was a fine thing for the film company, too, because the publishers' interest in the picture made them give it extra news attention. No doubt the Universal will bless me for it, but I think the tip is too good not to be handed along to the advertising departments of the other film companies.

We Lose "Sunny Jim"

Jim Sheldon is "out."

Jim has quit the fil-lums cold for his old vocation, a connection with John Burnham & Co., the Chicago banking firm.

Sheldon learned the picture business in marvelously quick time. He was very much of a novice when he came to New York to handle "The Million Dollar Mystery"—and in four months had almost a million dollars' worth of booking on that film, evidently to accentuate its title!

Lawyers in the role of legislators have played havoc time and again with the film industry, but Sheldon, like Dennis O'Brien, Arthur Butler Graham, W. W. Irwin, Grant Carpenter and W. Y. Seabury, has often saved film interests from catastrophe. I know of two instances where "Jim" saved a failing proposition. He was the ideal man of the law—applying it to constructive uses ever, to destructive purposes never. That is why his associates quite adore him and why he is quitting the field is a shock and a genuine loss.

Speaking of the Bar, you will re-

member that I mentioned Attorney O'Brien in connection with the New Year's prospects of the most famous motion picture lawsuit of the time, and here is what another attorney generously said of my comments, though in a sense O'Brien's competitor at the law:

"You were certainly kind to O'Brien, and I am glad of this because he is a regular fellow, loyal to his clients, unyielding to an adversary when he thinks that his client is right, but tempering his opposition by a courteous bearing at all times."

Unlike "Los," Miami Sees the Light

This page recently panned the attitude of Los Angeles toward the great new industry in its midst—ours. With all sorts of reason, for we showed that Los Angelans were deliberately picking upon the producers, harassing them at every turn of the road, and all because Los Angeles was pretty sure it had the movies where the latter "couldn't move." And so the Old Exhibitor depicted, by way of contrast, how other communities had treated their local film producers.

The movie producer, being of advertising and business benefit to the city in which he located, was worth lots of consideration, we held. And the community with vision would accord it to him, we said.

Miami comes along and proves it! A Fox company went down to Miami the other day. This city, it should be noted, lies in that belt 'o woods which our Los Angeles "kick" article pointed out was as acceptable from the standpoint of photographic "light" as Los Angeles—Florida.

I have since had a letter criticizing my statement on the ground that even if the "light" was there, Florida must rank behind Los Angeles because of the unhandiness of necessary properties and extra people.

The correspondent forgot that given the patronage now bestowed on Los Angeles by producers, Florida would likewise wax fat in "props" and "extras." It is quite a matter of producers' support. That Florida has the viewpoint which movie prosperity caused the City of Angels to dismiss, is shown pretty clearly by the Miami Herald's comment on the Fox company that came to their city.

Declares the Herald generously and truthfully:

"The proposed film is to be taken whereby the Fox people may have a great deal to do with the future commercial development of this city, and Miami now has an opportunity of securing an established company here. This proposition is not a stock-selling one, but is for taking pictures only. Most of Miami's previous experiences with film companies have been with stock selling companies."

"The making of this picture alone will put over \$100,000 in circulation here, and if the company decides to remain here permanently, business of Miami will be greatly benefited by the big payroll of the film concern."

Reads almost word for word like the view the Old Exhibitor claimed a far-sighted community OUGHT to have.

If You Want Something to Scrap About!

Another correspondent, a well known advertising man, queries: "Has an advertising or publicity man in the film business the chance of achieving wealth?"

He goes on: "The director has, ditto the author. Also men in other business departments than the advertising. Why, the movie publicist who gets \$200 a week is as scarce as hens' teeth, and if he DOES get that he must keep at mighty high speed—I have known even one bad week to spell absolute condemnation."

"John Wanamaker pays his advertising man \$25,000 a year and this man rarely gets a line of free space!"

"Lots of picture executives draw from \$300 to \$1,000 weekly—some, too, who have never been known to conceive an idea or initiate a move which benefited their companies! Recently a publicity man, by using his wits, brought in \$400,000 for a picture that the owners wanted to originally sell for \$75,000."

You fellows who want something to scrap about—take on where my correspondent left off. Next!

The Man Who Wouldn't Be Swayed

Whenever I think of the producers who were "stuck" with war films, I think of David G. Fischer. And not because he has so been "stuck." But because he might have been. What saved him, as I hear it, was that he had the courage of his convictions, and he was convinced that the Great War was a dangerous topic. Yes, away back in September, when the finish seemed years off. And when all his friends—who knew he was looking for a big feature topic—hammered away at him with war play ideas.

But another big topic—alcohol—looked to Fischer just a little safer. So he commenced production of "The Law of Nature," which deals interestingly with the liquor question, and a week or so after getting started at a New York studio, the Great War—"flopped!"

Proving that it's nice enough to have friends, but not to be swayed by their judgment!

State Rights Am Back!!

Kunsel Selig is getting active again.

The Selig plant, they say, is commencing to look like its old self.

And the film the Kunsel is doing, they say, is intended for the "open market."

Is "state rights" back?

That's what they whisper!

Back nice and strong.

Here's Sawyer and Lubin thinkin' so, too. Both keen observers of market conditions, men whose opinions in that direction spell sumthin'!

Dear ole State Rights: You just won't be kept down!

INDIANA AND OHIO JOIN FIGHT FOR LEGALIZED SUNDAY PICTURES

**Exhibitors Join Forces to Present Claims
to Legislators, and Prepare Bills
to Protect Interests**

THE urge that caused New York State motion picture exhibitors to have drafted a bill legalizing Sunday pictures throughout the State and bring it forcibly before the Legislature for favorable action, is rapidly spreading over the country. New Jersey is ready with a similar bill, and now Indiana appears with one.

Plan to Renew Fight

The motion picture exhibitors of Indiana are planning to renew the fight for a law to legalize Sunday motion picture shows in the State, according to surface indications that have been apparent since the first legislators began to straggle in.

A big motion picture lobby already is on the legislative hunting grounds, backed by attorneys from out in the State, and probably from Indianapolis as well. The Motion Picture Exhibitors' League of the State is believed to be behind the program of the motion picture men to bring such pressure to bear on this legislature that it will enact a bill legalizing the motion picture show on Sunday. At the present time some municipalities prevent the houses from showing pictures on Sunday.

Slip Up On Bill

Two years ago a big moving picture lobby, headed by Charles C. Pettijohn, an Indianapolis attorney, obtained the passage of a Sunday motion picture bill which went to the Governor for his signature. Before the bill left his offices for the Secretary of State's files, however, it was found that the terms of the bill had been mysteriously changed in favor of the motion picture houses to allow them to open earlier on Sundays than the bill as agreed on by leaders in the Legislature would have permitted. The Governor prevented the measure from becoming a law.

Ohio Opens Fight

The State of Ohio has been divided into nineteen zones by the Ohio Screen League, with a chairman in each zone, for the purpose of securing the active and financial support of every exhibitor in the State, in an effort to have the Sunday movie legalized in Ohio. Every motion picture house is being taxed in accordance with its seating capacity, 10 cents a seat uptown, and 20 cents a seat downtown. Reports of the committee show that exhibitors are responding promptly and willingly to the demand, and there seems to be little doubt as to the success of the plan to incorporate the Sunday movie in the Sunday baseball law.

Seeks New York Aid

A. M. Muller of Cincinnati has been appointed manager of the Ohio Screen League, and it was his plan to divide the State into sections and appoint chairmen to canvass these sections for funds. He himself has been given a temporary leave of absence from the Cincinnati Select office, of which he is manager, to de-

pose his entire time to this Sunday closing proposition. Fred Desberg, secretary of the league, is now in New York, seeking the support and co-operation of the manufacturers on the proposition.

Representatives of the motion picture interests have arrived in Albany and are extending their efforts to secure the passage of a bill at this session of the Legislature providing for the legalizing of motion picture exhibitions on Sundays. According to reports, the bill is now being prepared and will be in form for introduction in both branches of the Legislature about Feb. 1.

Last year's measure was aimed to permit the motion picture theater to open Sundays, providing the various municipalities were in favor of the proposition. It passed the Assembly but suffered defeat when it came before the Senate. The Sunday bill as now being drawn will legalize Sunday motion picture performances throughout the state.

Injured Picture Actress Gets New Trial

The Court of Appeals on Jan. 7 reversed judgment and granted a new trial in the case of Celie G. Turner, a motion picture actress, against the Crystal Film Corporation, on appeal from a judgment of the First Appellate Division reversing a judgment of the New York Trial Term of \$4,000 and dismissing the complaint.

The action was brought to recover damages for an accident April 4, 1914, while performing as a motion picture actress near Mount Vernon. Miss Turner says she was directed to climb a tree and drop from one of the limbs. The fall fractured her ankles. She alleges that the film company was negligent in not preparing a safe place for her to drop. The defense was that Miss Turner assumed all risks when she consented to play the part assigned her.

'Canadian Picture Men Seek Censors' Co-operation

The Canadian Motion Picture Association, composed of theater proprietors and managers, has planned to interview the officials of the Quebec Provincial Government on the question of co-operation and consultation between exhibitors and the Board of Censors, it being contended that such procedure would remove some existing causes of irritation.

Coal Shortage May Close Montreal Movies

On account of the shortage of anthracite coal and the fact that the Province of Quebec has come near the limit allowed by the Fuel Controller this winter, the Controller has stated that possibly motion picture theaters may be closed down in Montreal and other large centers to conserve the supply. The exhibitors intend to protest and also to pro-

pose that bituminous coal be used for heating theaters. It is expected the Provincial Government, when prohibition comes into force May 1, will try to make up for some of the revenue lost through the extinction of the liquor interests by raising taxes for exhibitors.

Far Rockaway to Have New Picture Theater

The new combination of theatrical interests formed for the purpose of extensive theatrical operations, announces its first new venture. Sol Brill, of Fox and Brill, and Max Spiegel, theatrical manager and official of the corporations owning and operating the New York Strand Theater, the new Strand Theater in Brooklyn and the Newark Theater in Newark, have formed a corporation which will build a new theater, the Strand, in Far Rockaway.

The lobby of the theater will contain bowling alleys and a large ballroom. The theater proper will be built in the rear on property secured from the Wood estate. The investment will represent an outlay of \$350,000. The theater will seat 2,500.

Film Actress Sues Father-in- Law for \$127,000

Rosanna Reed Baxter, film actress, has sued her father-in-law for \$127,000 damages for having kept from her the information that her husband had been a mental incompetent from the time of his birth, so she alleges in her complaint. George P. Baxter, of Berkeley, is the father-in-law. He is said to be a millionaire.

EXPRESS SERVICE INADEQUATE TO HANDLE FILM SHIPMENTS

**Exhibitors in Iowa, Nebraska, Kansas and South
Dakota Register Vigorous Protests Against Con-
ditions, But Relief Is Not Yet in Sight**

EXHIBITORS throughout Iowa, Nebraska, Kansas and South Dakota register bitter complaints against the express service, while film men in Omaha, Neb., are growing desperate over the situation.

"I wonder if the same condition is true elsewhere? Is there anything we can do to make conditions better?" are the questions heard on all sides. Every film man knows how important proper express service is to the business.

At the General exchange in Omaha two complaints are registered: Careless and reckless handling of film by driver; collection of outgoing film before incoming film is delivered.

Four Shipments Missed

The Paramount-Artercraft exchange complains that four important shipments were missed last week, and that the number is increasing each week, although shipments are sent two days ahead of schedule.

"I thought an increase in the rates would help matters," said Jack Solomon at the Select exchange, "but that made things worse. We can't even get the films brought to us from the depots, or taken from our shipping room to the depots, without

DRAMATIC MIRROR

CANADA TO EXPLOIT BRITISH MADE FILMS

**Takes Step as Means of Offsetting
Rush of Patriotic Pic-
tures from United States**

The agitation which commenced in the Province of Ontario for the presentation of fewer films glorifying the United States and the American flag, and the presentation of more British films, has spread to the Province of Quebec to such an extent that several Montreal theaters are now showing British films and making urgent requests for more, while agencies are being opened up with a view to exploiting the demand for the British production, or the American production which is not too exclusively national in its aspects.

Some wrong impressions have been circulated concerning the objection to the American films. In no foreign country in the world will the American flag and American institutions get more cheers than in Canada, but the Canadians have the same objection to the exclusive presentation of American flags, soldiers, sailors, history and news in the films shown to them that the Americans would have to the exclusive presentation in American theaters of films which were British in these same particulars.

"The Birth of a Nation" Breaks Records

"The Birth of a Nation" is to be shown at the Pitt Theater, Pittsburgh, for the next ten weeks, and the advance sale of seats surpassed all records made by the famous film, according to Earl Simmons, business manager.

mistakes. I tried parcel post, but that is jumping from the frying pan into the fire. I guess we'll have to wait until we get airplane service."

Service Grows Worse

"The service used to be rotten, but when the Government took charge a public-be-damned policy was adopted that has made it even worse," said Manager J. H. "Curly" Calvert at the Universal exchange. "I know exhibitors who are growing white-haired because they have to wait for film and are afraid they won't get it. You can't blame them, when they know their houses will go dark if the shipment doesn't arrive."

At Sioux Falls, Ia., where a squabble between the Universal exchange and the local agent occurred over the failure to deliver a film, the express office put into effect an order that no film was to be shipped unless the express charges were paid in advance.

Nathan Hirsch Resigns

Nathan Hirsch has resigned as president of the Pioneer Film Company. M. H. Hoffman has been elected general manager to succeed to his duties.

DEPARTMENT OF LABOR KNOWS VALUE OF PICTURES

**Sends Out Letter Saying Use of Screen Has Been
Too Long Neglected—Aid to Naturalization
Newest Use Made of Films**

APPRECIATION of the value of the motion picture is shown by the Department of Labor of the United States Government in the following matter sent out by the chief of the Motor Picture Section:

"DEAR SIR: You have heretofore indicated your active interest in the work of the Bureau of Naturalization of the United States Department of Labor by organizing citizenship classes for the instruction of applicants for naturalization.

"Educational motion picture films, as selected and edited by the Motion Picture Section and the Bureau of Naturalization of the Department of Labor, will visualize the activities of the Federal Government described in the 'Student's Textbook,' compiled by Raymond F. Crist, Deputy Commissioner of Naturalization, and are intended as an aid to the public school teacher in the preparation of candidates for the responsibilities of citizenship.

"While motion pictures can be used successfully in school work to supplement the work of the school teacher and textbook, they cannot be used to supplant either.

"This attempt to develop the educational possibilities of the motion picture in class-room work is under the supervision of your Government. Too long has this valuable aid in the field of Americanization been neglected. The motion picture industry is ready. The next step is up to you. Will you therefore please answer the enclosed questions?"

"Cordially yours,

"DAVID K. NILES,

"Chief, Motion Picture Section."

1. Have you an appropriation for motion pictures?
2. Has your school department motion picture projectors?
3. Give name and age of projector.
4. How long have you been showing motion pictures in your schools?
5. How soon could you begin using the films of this Department?
6. How many hours a week will you devote to this purpose?
7. Can you pay anything toward the cost of handling motion pictures for your schools?
8. Name some motion picture theaters near the schools in which you believe it would be desirable to show motion pictures, if you have no motion picture projector and have no immediate appropriation for the purchase of one, and whether you would be willing and able to make some arrangement with such theaters to present educational motion pictures. This co-operation would mean, probably, that you would use the motion picture theater as a classroom at such hours as the theater is not used for its legitimate business.

Thomas H. Ince Returns to Culver City

Rounding out a most successful year and a half of film production, during which he has made pictures exclusively for Paramount and Arcraft, Thomas H. Ince is now installed in his new Culver City home, a \$250,000 film plant, which is the last word, it is said, in convenience and equipment.

Just eighteen months ago Mr. Ince bade farewell to Triangle and Culver City and took up temporary quarters at the old Biograph studio in Los Angeles. Now he is back in Culver City, but remains as a producer for Paramount and Arcraft.

"Flu" Ban off in Omaha

The influenza ban has been entirely lifted in Omaha, Neb., and Iowa and Nebraska towns are rapidly being freed from restrictions imposed during the quarantine. Following this action, exhibitors and exchange men report better business.

Three Serials Under Way

Three serial companies will soon be in full swing at Universal City. Marie Walcamp is already in the fifth episode of "The Red Glove." James J. Corbett has also started a serial, and Eddie Polo is to appear in a chaptered dramatic vehicle of eighteen episodes.

Pearl White Making Serial by R. W. Chambers

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces that Pearl White's next serial will be an adaptation of a series of stories by Robert W. Chambers which ran recently in a monthly periodical under the title "In Secret."

Next in importance to the securing of the Chambers story comes the announcement that the serial will be made by a new producing company to be known as George B. Seitz, Inc. George B. Seitz, who heads the corporation, has been Miss White's director in many serials and will direct her in "In Secret."

He wrote the scenarios of "The Perils of Pauline" and the three "Exploits of Elaine" serials and directed "The Fatal Ring," "The House of Hate" and "The Lightning Raider," in addition to collaborating on the scenarios.

James Sheldon Resigns from Exhibitors' Mutual

James Sheldon has resigned as vice-president and director of the Exhibitors' Mutual Film Corporation and has gone to Chicago to become associated with John Burnham and Company. According to a statement from William J. Clark, president of Exhibitors' Mutual, he still retains his stock in the film company. Prior to the reorganization of Exhibitors' Mutual, Mr. Sheldon succeeded to the presidency, following the resignation of John B. Freuler. He remained as vice-president and director when Affiliated Film absorbed the former Mutual Company.

Hours Limited in Calgary

Owing to the renewed outbreak of influenza the Calgary Board of Health has ordered that all motion picture and other theaters shall be opened only between 2 and 5 P. M. and 8 and 11 P. M., and that no children under fifteen shall be admitted.

No restrictions have been placed on Edmonton theaters, but managers are voluntarily closing their houses except between 1 and 5.30 and 7 and 11.

W. J. CLARK IS HERE TO DIRECT B.M. CORP. Resigns as Head of Grand Rapids City Commission to Give Time to Pictures

William J. Clark, president of the Exhibitors' Mutual Distributing Corp. and vice-president of Affiliated Distributors' Corp., has resigned as president of the City Commission of Grand Rapids, Mich., to come to New York to direct the activities of Exhibitors' Mutual.

"The exhibitor is the most substantial factor in the motion picture business," declared Mr. Clark. "As the most substantial factor in the business it was but natural that he should seek to enter the field of distribution. The Affiliated idea worked out so splendidly that we decided to carry it one step further.

"Affiliated Distributors' Corp. and Exhibitors' Mutual Distributing Corp. are distinct and separate organizations, and while they are and will continue to be closely allied they are and will remain independent. Affiliated has contracted with Exhibitors' Mutual to handle its releases through its exchanges, but Affiliated productions will be sold under the Affiliated plan by the various exhibitor booking corporations which are allied with it.

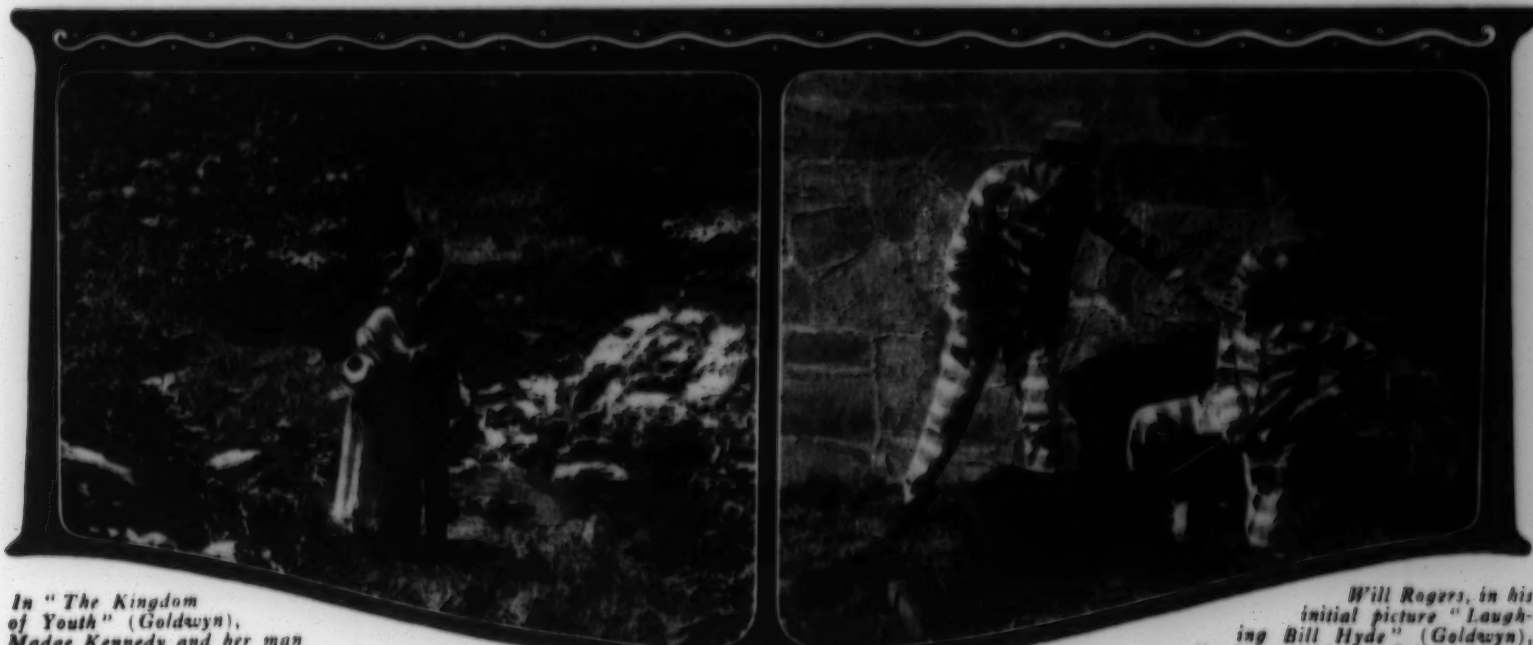
"Robertson-Cole Co.'s relations are purely those of banker for and representative of the producer in his relations with the distributor."

Flames Destroy Theater in St. John

In a temperature around the zero mark the Gem Theater, St. John, N. B., was entirely destroyed by fire Jan. 13. The machine, several reels, and practically all the fixtures, with the exception of piano and scenery, were lost. Manager Trifts estimates the loss at \$20,000, with only a portion covered by insurance.

Select Takes Over All Norma Talmadge Pictures

Select Pictures Corporation announces that it has acquired by purchase exclusive ownership in all Norma Talmadge pictures.



In "The Kingdom of Youth" (Goldwyn), Madge Kennedy and her man believe that a sylvan dell is most appropriate for true romance

Will Rogers, in his initial picture "Laughing Bill Hyde" (Goldwyn), tells his pal that sufficient damage has been done to aid their escape



THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part
of the Country

Just Before
Going to Press



"Go West, Young Man" (Goldwyn—Tom Mix)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A comed that greatly pleased."

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Capacity business." "Fine story well done."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Patrons say it is good."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Very good picture."

SYNOPSIS OF STORY

Dick Latham, son of the president of Consolidated Copper, goes West to make his own way when reproached for being an idler. Then he is elected, through Hugh Godson, the political boss, as sheriff. But instead of being a weakling and tool as Godson had planned, Dick cleans up the town. He succeeds in foiling a conspiracy to get Crimin's ranch. Incidentally Dick has fallen in love with Rosa Crimins, and when his father comes to town he is glad Dick has made good and prouder than ever to meet the future Mrs. Latham.

"Little Women" (William A. Brady)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "As fascinating to young and old as the famous Alcott book."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Excellent
Dramatic Interest	Good
Atmospheric Value	Excellent
Setting	Excellent
Acting	Excellent
Technical Handling	Excellent
Coherence	Good
Costuming	Good
Photography	Excellent
Historical Interest	Good
Quality	Excellent

SYNOPSIS OF STORY

The story of "Little Women" is known wherever English is read, and the book has been translated into many tongues. It is one of the stories of childhood that lives in the mind of the child grown up, and the sympathetic production and the care given in casting brings a new vividness to the ever new old story.

"The Secret Garden" (Paramount—Lila Lee)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Lila Lee in a delightful drama."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Good story and star."

The Values—Great, Good, Fair and Poor —Are an Exact Average, The Same Terms Being Used in All Wires to Us

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Clean, wholesome and interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Dramatic Interest	Good
Atmospheric Value	Good
Setting	Good
Acting	Good
Technical Handling	Good
Coherence	Good
Photography	Good
Quality	Good

SYNOPSIS OF STORY

Mary Lenox, daughter of Captain Lenox, of the British Army in India, is left an orphan by the death of her father and mother in a plague. She is sent to the care of Archibald Craven, in England. Craven regards her as an addition to the burden he already carries—a crippled son, and receives her coldly, going to Egypt and leaving the children to the care of his brother, Dr. Craven, who is his heir in the event of the death of the weakling son. Mary brings the boy to health and frustrates the plan of Dr. Craven to poison the lad and on his return the father finds comfort in the secret garden which he has caused to be closed on the death of his wife and which has been Mary's base of operations.

"Wife or Country" (Triangle—Harry Mestayer)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Pictures of this type seem to be dropping off in popularity in my theater."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Dramatic Interest	Fair
Atmospheric Value	Correct
Setting	Fair
Acting	Fair
Technical Handling	Fair
Coherence	Fair
Photography	Good
Quality	Average

SYNOPSIS OF STORY

Dale Barker, a lawyer, gives up his practice when the United States enters the war, and seeks to eliminate German propaganda. His wife, Gretchen, has secretly been aiding the fatherland, but seeks to stop now that her husband has entered the service of Uncle Sam. But the German agents refuse this, and finally her work is made known. In the end she is killed and Dale begins a romance with his former stenographer, who had always loved him and sought to aid him in bringing about an American victory over German Kultur.

"Who Cares?"

(Select—Constance Talmadge)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Society story that appeals."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Dramatic Interest	Impossible
Atmospheric Value	Good
Setting	Good
Acting	Good
Technical Handling	Fair
Coherence	Unconvincing
Costuming	Good
Photography	Excellent
Quality	Fair

SYNOPSIS OF STORY

Joan, who having been forced by her grandparents to restrain the buoyancy of youth, marries Martin Grey out of pique, and then proceeds to ride on the merry-go-round of life at its maddest whirl. She forgets that she has such a thing as a husband and spends months going on one wild party after another. Meanwhile Martin makes friends with a chorus girl. Later Joan learns that Martin is the only man she loves and they both decide to settle down and be happy.

"Danger—Go Slow" (Universal—Mae Murray)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Murray is always picturesque and interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Dramatic Interest	Good
Coherence	Fair
Acting	Good
Photography	Excellent
Technical Handling	Good
Setting	Excellent
Moral effect	Good

SYNOPSIS OF STORY

Escaping from the police during a raid, Muggsey Mulane, disguised as a boy, finds herself in Cottonville. She arrives at the home of Aunt Sarah Judkins whose son is lost in New York. Muggsey sees a photograph of the boy and recognizes him as Jimmy the Eel, one of the arrested crooks. The Judge is about to foreclose a mortgage on Aunt Sarah's property, but Muggsey secures sufficient money to settle it, and then starts to find Jimmy, who has been released. They fall in love and return to the old homestead where a wedding is soon planned.

"Quicksands"

(Paramount—Dorothy Dalton)

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Good dramatic situation." "Dalton's acting splendid."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Excellent
Dramatic Interest	Strong
Atmospheric Value	Good
Setting	Good
Acting	Good
Technical Handling	Good
Coherence	Good
Costuming	Good
Photography	Good
Quality	Good

SYNOPSIS OF STORY

Jim Bowen is sent to prison for passing a forged check. Mary, his wife, cultivates Alan Perry, son of Bowen's employer, whom she suspects of fraud. John Boland, keeper of a cafe which Perry frequents, is in love with Mary and hopes she will divorce her convict husband. One night Perry attacks Mary. Boland comes to the rescue, but is struck down by Perry. Mary then extorts a confession under threat of turning him over to the police for murder. Boland, however, recovers and secures Jim Bowen's release.

"The Way of a Man With a Maid"

(Paramount—Bryant Washburn)

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Washburn great local favorite."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Excellent picture."

SYNOPSIS OF STORY

Arthur McArney makes \$21 a week and tries to win the lady of his love from a broker who makes more than that much in an hour. When he hears his broker rival refer to him as "a three-dollar-a-week clerk with run down heels" he mortgages his salary and blows in \$200 for an outfit that is calculated to put the broker to shame. The scheme works, and, secure in the knowledge of a raise to \$4,000 a year, he weds the girl.

"The Midnight Stage" (Pathe—Frank Keenan)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Keenan can be counted on for good houses."

SYNOPSIS OF STORY

John Lynch, a professional gambler of the West is accused of holding up the midnight stage, slaying its occupants, and looting the cargo of gold. Lynch, Sr., who disapproves of his son's mode of living, believes him guilty, and after a hasty trial John is convicted. Nita, a girl of the mining camps discovers that the villain is Lynch's double, Bigge Rivers. She gives the alarm and Lynch fires the fatal shot at Rivers.

"The Dub"

(Paramount—Wallace Reid)

WIRE REPORTS—EAST*Box Office Value*.....Great
Exhibitor Comments: "Reid always a favorite."**SYNOPSIS OF STORY**

John Craig is a young prospector, who, to earn \$1,000 "easy money," goes after an option retained by one crook as per a secret agreement with his confederates in the financial world. The hero is termed "the dub" because he is believed to be a coward, and his errand is merely a bit of camouflage to satisfy the supposed victim of the crooks. The "dub" disappoints them, however, by "swiping" all the incriminating papers, likewise a girl held prisoner while her estate changes hands, and delivers all into the welcome hands of the crooks' target. Needless to say he is amply rewarded, financially and socially.

"Woman"

(Maurice Tourneur Production)

WIRE REPORTS—EAST*Box Office Value*.....Great
Exhibitor Comments: "Magnificent production." "Intense story."**SYNOPSIS OF STORY**

"Woman" does not class as the usual photoplay with a conventional story. It is a highly imaginative study of woman in all the ages and in many civilizations. It is a series of gorgeous stage pictures in which the interest is gripped through the deductions of the author rather than through the recital of a plot. It is a

vivid essay in the most graphic of all forms of expression; a new form of picture presentation of charm and originality.

"Out of the Shadow"

(Paramount—Pauline Frederick)

WIRE REPORTS—EAST*Box Office Value*.....Great
Exhibitor Comments: "Gripping heart interest story."**SYNOPSIS OF STORY**

Ruth Minchin is unhappily married to her father's former business partner—a drunken brute. She contracts a friendship for Severino, a pianist, who lives in the same apartment house, and Minchin, discovering them together, orders the pianist from the room and knocks his wife down. Severino kills Minchin in a delirium following pneumonia, and Ruth is suspected of the crime. She is befriended by Richard Steel, who knew Minchin in Australia, but Steel is also suspected of the murder, and she cannot marry the man who killed her husband, but she recalls the encounter with Severino and, under pressure, the pianist confesses, clearing the mystery and their road to happiness.

"Love in a Hurry"

(World—Carlyle Blackwell, Evelyn Greeley)

WIRE REPORTS—EAST*Box Office Value*.....Good
Exhibitor Comments: "These stars draw very well."**SYNOPSIS OF STORY**

An American youth assuming the name of Charles Conant is traveling on board a vessel carrying horses and mules to England. He is mistaken for a spy and the captain refuses to let him land. Nevertheless he escapes and flees to the Dartridge estate. There the pretty Lady Joan assists him in eluding the police, but it is finally discovered that he is working for American interests. The pair fall in love and Conant wins the fair Joan from her watchful and jealous cousin.

"The Border Raiders"

(Pathe—Betty Compton)

WIRE REPORTS—EAST*Box Office Value*.....Good
Exhibitor Comments: "Interesting story."**SYNOPSIS OF STORY**

The attempt to check the smuggling of opium into our country forms the basis of this drama. Mock Sing, the villain, is a Chinese who keeps a questionable resort. He forms the plan to lure Hardy, a wealthy ranch-owner, to his den, and keeps him prisoner there. Naturally, Hardy is thought dead, and through the aid of a forged will, his daughter Rose is deprived of her fortune by the scheming stepmother who is in league with Mock Sing. But in the end Hardy is freed, the Chinese killed and Rose made happy in the love of a man who turns out to be a U. S. Government agent.

"Fair Enough"

(Pathe—Margarita Fisher)

WIRE REPORTS—EAST*Box Office Value*.....Good
Exhibitor Comments: "A picture that retains the interest throughout."**SYNOPSIS OF STORY**

Ann Dickson is the only child of a wealthy and fond father, who is nearly ruined financially because of Ann's desire to aid the poor. Ann has a fortune hunter who troubles her slightly, but it is when she is arrested for stealing a car that her romance begins, for she marries a policeman who turns out to be a millionaire. So everyone, dad and all, are happy.

"Her Inspiration"

(Metro—May Allison)

WIRE REPORTS—EAST*Box Office Value*.....Great
Exhibitor Comments: "Allison in a charming romance."**WIRE REPORTS—CENTRAL***Box Office Value*.....Good
Exhibitor Comments: "Allison gaining following." "Picture met with approval."**SYNOPSIS OF STORY**

Harold Montague goes to the mountains of Kentucky to get local color for his new play. There he becomes interested in Kate, one of the band of moonshiners. A series of exciting situations follows and he returns to New York. But back in town he realizes more than ever his love for Kate, and is about to return to her when he finds in his new leading woman the girl of the mountains. She, too, has been seeking atmosphere.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED.

Adventure Shop, The, Vita.
A Lady's Name, Select
And a Still Small Voice, Nat'l.
Beloved Impostor, The, Vita.
Cabaret Girl, The, Univ.
Captain's Captain, Vitagraph
Caught in the Act, Fox
Code of the Yukon, The, Select
Dolly's Vacation, Pathe
Fan-Fan, Fox
For Freedom, Fox
Girl of My Dreams, Ex-Mutual
Gold Cure, The, Metro
Good-Bye Bill, Param.
Greatest Thing in Life, The, Param.
Heart of Humanity, Jewel
Heart of Wetona, The, Select
Hope Chest, The, Param.

Hollow of Her Hand, Select
Irish Eyes, Tri.
I Want to Forget, Fox
Jane Goes a-Wooing, Param.
Light of Western Stars, U. P. T.
Little Miss Hoover, Param.
Love Net, World
Mystery Girl, Paramount
Poor Rich Man, The, Metro
Racing Strain, The, Gold.

Ruling Passions, Schomer
Silent Rider, The, Tri.
Silver King, The, Param.
Sylvia on a Spree, Metro
Tongues of Flame, Universal
Treat 'Em Rough, Fox
Under the Top, Param.
Virtuous Wives, First National

What Love Forgives, World
Wildcat of Paris, Universal
Wild Honey, Sherry
Wives and other Wives, Amer.

(East) **Good**—"An interesting story." "A beautiful star."
(East) **Great**—"One of the best comedies of the season." (South) **Good**—"Very good film."
(East) **Good**—"Walthall does his usual excellent work."
(East) **Good**—"Fascinating story." "Child role well done by Leslie."
(East) **Good**—"Pleasing, but not unusual."
(East) **Great**—"Joyce made big hit." "Local color excellent, and big drawing card."
(Cent) **Good**—"Pleasing story well acted." (West) **Good**—"Good entertainment, nothing wonderful."
(East) **Great**—"A stirring story that appealed." (South) **Good**—"Strong picture."
(East) **Fair**—"Kid pictures are not popular." (West) **Good**—"Up to Baby Osborne's standard."
(East) **Good**—"A good Japanese picture." (South) **Good**—"Good work by stars."
(East) **Good**—"Star always popular in my theater."
(East) **Good**—"A pleasing story and star."
(East) **Good**—"Dana can be counted on for good houses."
(West) **Good**—"Stars big drawing card." (South) **Good**—"Good picture."
(East) **Great**—"A huge success in my theater." "The two stars wonderful, as is the production." (Cent) **Great**—"Griffith's name best kind of box-office attraction." (South) **Great**—"One of the biggest hits here."
(East) **Great**—"Greatest hit in years. Everyone talking about it."
(East) **Great**—"An appealing story well portrayed." (South) **Great**—"Best role star has had."
(East) **Good**—"Charming star in charming story." (Cent) **Great**—"Gish is one of the biggest drawing cards." (West) **Good**—"Gish a growing favorite." "Special lobby display of a large chest." (South) **Good**—"Very good picture."
(East) **Great**—"Very dramatic."
(East) **Good**—"Pleasing throughout."
(Cent) **Great**—"Good story and star."
(East) **Good**—"Martin in a delightful comedy-drama."
(Cent) **Great**—"Picturesque story." "Farnum popular here."
(East) **Great**—"Clark at her best." "Popular local favorite." (West) **Good**—"Good entertainment."
(West) **Fair**—"Madge Evans good."
(East) **Great**—"Clayton a favorite." (Cent) **Great**—"Good story." (South) **Good**—"Fine picture, weak story."
(East) **Great**—"An appealing story." "Well done."
(East) **Great**—"Gripping romance of the track." (Cent) **Great**—"Fine picture." (West) **Fair**—"Ordinary picture."
(South) **Fair**—"Fair picture."
(East) **Great**—"Powerful drama."
(East) **Good**—"Good Western stuff."
(East) **Great**—"Promises to equal fame of stage drama." (South) **Good**—"Notable photoplay with powerful appeal."
(East) **Great**—"Wehlin finely cast." "One of screen's prettiest stars in excellent attraction."
(East) **Good**—"Pleasing love story." "A good ending."
(East) **Good**—"One of the best Mix pictures." (West) **Good**—"Thrilling story." (South) **Good**—"Very good picture."
(East) **Great**—"Popularity of star packed house."
(East) **Great**—"Excellent picturization of popular book." "Stewart is a fine box-office attraction." (West) **Great**—"Had one of biggest weeks." "One of best pictures we ever ran." (South) **Great**—"Social drama with lots of action."
(East) **Good**—"Good modern story."
(East) **Great**—"Unusually good." "Deap does fine work."
(East) **Good**—"Love story that charms."
(East) **Fair**—"Usual domestic complications."

FROM PRODUCER AND DISTRIBUTOR

THREE NEW DIRECTORS FOR FAMOUS PLAYERS

George Fitzmaurice, Kenneth Webb and Irvin Willat Soon Start Work

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has just announced the acquisition of a galaxy of new directors and plays. A statement issued by Mr. Lasky indicates increased activities in the production of Paramount and Arctcraft pictures in the eastern and western studios, to commence immediately.

The new directors are George Fitzmaurice, Kenneth Webb and Irvin Willat. Mr. Fitzmaurice's first picture for Arctcraft release will star Elsie Ferguson. Mr. Webb will direct in the East, and Mr. Willat will direct Lila Lee in the West.

Mr. Lasky also announces the acquisition of film rights to "The Witness for the Defense," "Come Out of the Kitchen," "Girls" and "The Malefactor."

METRO TELLS PLANS

Announces Six Special Releases for February

Metro has scheduled for release during February four All-Star Series productions and two Screen Classics, Inc., specials.

Bert Lytell heads the list, Feb. 3, in "Faith"; Edith Storey appears a week later in "As the Sun Went Down," followed by "Johnny on the Spot" Feb. 17, with Hale Hamilton as the star; and May Allison has the title role in "Peggy Does Her Darndest," which is released Feb. 24.

The two big specials are "Why Germany Must Pay," a dramatic visualization of the crime which Prussia is but beginning to expiate, and "The Great Romance," starring Harold Lockwood, filled with all the color of youth and love and adventure.

U. S. A. Series of Pictures Proves Popular

That the American public is tremendously interested in the intimate details of many secrets concerning the participation of the United States in the world war, secrets that were closely guarded until the armistice was signed, is evidenced by the unusual popularity of the U. S. A. Series of two-reelers, produced by the Government and released by the Division of Films of the Committee on Public Information through the World Film Corporation.

They show many phases of the war that are of great importance in connection with the participation of the nation in the conflict. The third picture of the series, "Horses of War," is now ready for release and will be available at World Film exchanges Jan. 20.

INCE STUDIO FESTIVAL

\$250,000 Plant at Culver City to be Opened With Ceremony

The opening of the new Thomas H. Ince \$250,000 studio at Culver City, Cal., in the near future will be marked by spectacular demonstrations of an unusual order, it is announced.

A general holiday, with all schools closed, has been declared for Culver City. During the day the mayors of four cities—Culver, Los Angeles, Ocean Park and Venice—have arranged to visit the studio and present to Mr. Ince some fitting token of the esteem of the citizens for the civic benefits resulting from his activities. The street which runs on the north side of the studio has been officially named Ince Boulevard, and appropriate christening ceremonies will occur during the day.

During the festival day this building will be open for public inspection. In the evening a spectacular display of fireworks is planned. Dancing and a general carnival will take place on the big stages during the evening and a large jazz band will furnish the music.

Capt. Bailey to Represent "Wanted for Murder"

Frank Hall, president of the Independent Sales Corporation, announces that Capt. Harry A. Bailey has been engaged as a special representative to cover the country in the exhibitors' interest on Harry Rapf's production, "Wanted for Murder."

Captain Bailey, who recently got his release from the army, was associated for a number of years with Anderson and Ziegler, later with the New York Hippodrome, and for the past eight years was connected with the Keith interests as manager of the Alhambra, Colonial and other New York theaters.

Select Announces Picture for January

Select Pictures Corporation announces five notable productions for January. These attractions and the order in which they will be released are: Anna Case in "The Hidden Truth," a Select Special; Constance Talmadge in "Who Cares?" Clara Kimball Young in "Cheating Cheaters," Alice Brady in "The Indestructible Wife," and Marion Davies in "The Belle of New York."

Bartlett with Selznick

Randolph Bartlett, who has been away from the picture business for a year and a half, has returned to take charge of the publicity for the new Selznick Pictures Corporation. Mr. Bartlett was the press agent who conducted the open booking campaign for Lewis J. Selznick two years ago. The New York offices of the Selznick Pictures Corporation are being fitted up at 501 Fifth Avenue, and Mr. Bartlett will be in charge.



L. E. HILLER
President of Hiller and Wolk, Inc.

Sidney M. Goldin Director for Gold Coin

Sidney M. Goldin, director of such successes as "Bleeding Hearts," "Sorrows of Israel" and other pictures, is to have charge of production for the newly organized Gold Coin Motion Picture Co., which will make a series of productions to be exploited on the states rights plan. The men connected with this organization are well known in the real estate field of New York and Brooklyn.

They say they are in the market for the highest priced stories or plays, and that, although the leads must absolutely fit their parts, they would only be interested in those with an international reputation and are willing to take the consequences of paying "exorbitant" salaries.

New Perret Picture Named "A Soul Adrift"

"A Soul Adrift" is the title decided upon by Leonce Perret for his third Perret Production, which has just been completed. The feature was directed by Mme. Alice Blache and stars Dolores Cassinelli. A cast headed by Albert Roscoe furnish admirable support to Miss Cassinelli. "A Soul Adrift" is an original story by M. Perret, tending to establish the fact that love is the prime factor in all things and that without it happiness cannot be complete.

Takes Thanhouser Studios

Louis S. Meyer, president of the Virginia Pearson Photoplays, Inc., announces that the company has taken over the Thanhouser studio in New Rochelle, where the first pictures for the Virginia Pearson Photoplays, Inc., will be taken. John B. O'Brien, director general, announces that Miss Pearson's first picture will probably be the most elaborate feature she has ever starred in.

MANY DISTRIBUTORS BESIEGE FAIRBANKS

Haunt Trail of Star Whose Contract With Arctcraft Has Terminated

First news of Douglas Fairbanks' contract expiring with the Arctcraft Pictures Corporation was made public last week from the Hollywood office of his business manager, John Fairbanks.

Almost every film distributing organization is now represented in Los Angeles with hopes of getting the rights to Fairbanks' future pictures. But Douglas has something up his sleeve that will have the effect of a bombshell in the camp of film magnates.

The termination of his contract with Arctcraft did not stand in the way of starting a new picture, which is progressing nicely at the Lasky studio in Hollywood. His arrangement with them is purely a rental proposition.

Spoor-Thompson to Process Capitol Film

Ike Schlank, president of the Capitol Film Company, Inc., of Indianapolis, Ind., has signed a long term contract with the Spoor-Thompson Laboratories for the processing of film for all pictures released by that company. This company has now started the release of pictures, the positive prints for which will run into several hundred thousand feet of film each week.

Lawrence Grossmith In New Blackton Picture

Lieut. Lawrence Grossmith, musical comedy star, plays an important part in J. Stuart Blackton's current production, "A House Divided," which was adapted from Ruth Bouicault's widely read novel, "The Substance of His House." Lieut. Grossmith began his screen career under Mr. Blackton's direction in "The Common Cause."

Pioneer Holds Record

A record seldom held by any distribution company is now held by the Pioneer Film Corporation. From its files, it has discovered that its photoplay, "The Still Alarm," has played in every theater in the city of Newark, N. J., by the booking of the Elliot and Royal theaters. These were the last two houses to show this picture.

Claire Whitney to Play Lead with Schomer

Claire Whitney has been selected by Abraham Schomer to play the leading part in his latest picture, which is adapted from a Broadway success. Earl Metcalf is playing the leading male role.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE



Jackie Clarke, appearing in "A Cap and Bells" (Gibson Prod.)

Duncan Films Chinese Street Scenes

William Duncan has returned to Los Angeles after a five days' location trip to San Francisco, where he secured some very difficult Chinese street scenes. By a novel method of concealing his camera, Bill was enabled to make many of the Chinese residents become a part of his serial production without their being aware of the fact. He set up the camera, carefully concealed, and then waited for the desired action to occur in the life of the street. It did. He even had the good luck to secure a picture of a Chinese running amuck with a knife. Patience and good luck did the rest, and Duncan promises atmosphere de luxe when these scenes are ready for the screen.

Blanche Bates, Stage Star, Makes Film Bow

The Goldwyn Distributing Corporation has acquired rights to "The Border Legion," made by T. Hays Hunter from the story by Zane Grey. In it Blanche Bates, one of America's most famous and best beloved stars of the stage, makes her screen bow. The production stars her and Hobart Bosworth, long a distinguished figure on the screen.

Buys Orange Ranch

Madlaine Traversé intends, apparently, to make her permanent home in southern California. She has just purchased a twenty-acre orange ranch just outside of Redlands, and has put a man and his wife in charge of it. In the first place, Miss Traversé believes that fruit ranches in southern California pay big rewards, and in the second place, she plans to use it for rest between pictures.

LITTLE TRIPS TO THE STUDIO

At the old Pathe Studio, in 134th Street, we are greeted by Madame Georgette, assistant director to Leonce Perret. She tells us that the "13th Chair" is being produced by Perret Productions. A handsome young chap who offers to show us around, admits that he is not the leading man, but is Alfredo Cassinelli, brother of the famous Dolores. Young Cassinelli aspires to be a director, and is at present assisting Mr. Perret. He comes from Chicago, and like all other natives of the windy city hopes some day to return. He declares that we have nothing in the East that they haven't in Chicago, except that we have more of it.

He suggested that we wait for his sister, Dolores Cassinelli, who is entertaining Gabriel D'Annunzio, son of the famous aviator poet of Italy. While waiting we had a very interesting talk with Marc MacDermott, who recently played a leading role in "Buchanan's Wife" with Virginia Pearson. Thinks Miss Pearson will be a wonderful success at the head of her own company. MacDermott usually plays the aristocrat on the screen and is no departure from it in private life.

Mr. Perret, as usual, came over and greeted us. Walter Law is playing the detective and Christine Mayo the lead.

Baby Marie in Omaha

Baby Marie Osborne, Pathe's diminutive star, now touring the country, was busily entertained in Omaha, Neb., on Jan. 13 and 14. Her program included a visit with the mayor, a shopping tour, a reception staged in a big department store, visits to a dozen of the leading theaters of Omaha and vicinity and a children's party given by the World-Herald at the Sun Theater. Baby Marie visited most often the Sun, where her picture, "Dolly's Vacation," was being shown, and the Brandeis, where Pathe's "Infatuation" was being screened.



J. Stuart Blackton coaching his children for

Farnum's Trip Not Happy

Dustin Farnum, the United movie star, has just returned to Los Angeles from a hunting trip across the Mexican border, in which he and a friend experienced several narrow escapes. "We got three hundred and sixty miles across the border," said Mr. Farnum in relating his experiences, "and all along our way we were sourly received by the natives. No use talking, the Mexican has no use for the 'Gringo.'"

"Beyond El Paso we found the roadway had been tampered with and our car sank hub-deep in sand."

"Matters went from bad to worse. We saw heavily armed Mexicans hovering in the distance, seemingly parallel with us, and we decided to return home. We made that three hundred and sixty miles to the United States in double quick time."

Barker in "Thirteenth Chair"

Bradley Barker has played leading parts in a number of features produced in the East recently, but usually the juvenile lead, until he appeared in support of E. K. Lincoln and Dolores Cassinelli in "Stars of Glory," under the direction of Leonce Perret. Mr. Barker's work was so successful that he has been retained to play the lead in "The Thirteenth Chair."

Off Again, On Again

Frank E. Woods, supervising director at the Famous Players-Lasky studios, was away for two days with a bad cold. He was afraid he had the influenza for a while and swears he took off about seventeen pounds by vigorous sweating, and then put it on again with mental science! Anyhow, he is hard at work again, feeling none the worse.

Likes Work With Roscoe

Winifred Westover is getting lots of fun out of her work opposite Roscoe Arbuckle in his latest release for the Paramount program. Winifred declares that Roscoe is immense and keeps everybody in good spirits, which she says makes his support work so much better.



Elaine Hammerstein, appearing in "Wanted for Murder" (Independent)

Jackie Clarke Has Big Part in "A Cap and Bells"

Clever little Jackie Clarke, of the Feature Player Films, is given a part of considerable importance in "A Cap and Bells," a screen version of the popular novel of the same title which had a considerable run a year or more ago.

This scheduled release, among the first of the Bert Gibson productions for the new year, affords a unique opportunity for displaying the conceded ability of the little chap as a promising screen favorite.

In two of the big scenes, ranging from broad comedy to tense drama, the inimitable ways and gratifying originality of the strenuous kiddie bespeak a budding screen personality that holds forth much promise for the future.

Jackie Clarke is quite plainly the sort of youngster who fits in rather naturally with the personnel of that type of production calling for maximum of action and "real punch" thrills, rather than the "namby-pamby" sort of story which quite frequently characterizes really creditable sort of acting by kiddies as merely "atmosphere."

Irene Tams in New York on Shopping Trip

Irene Tams is in New York replenishing her wardrobe in preparation for her next production. Miss Tams' most recent success was "Entanglement," soon to be released by the Milo Film Co. Other features recently released in which she was starred are "The Storm" and "Her Sin." She came into prominence recently as an author when she wrote "Entanglement."

(Screen continued on page 148)

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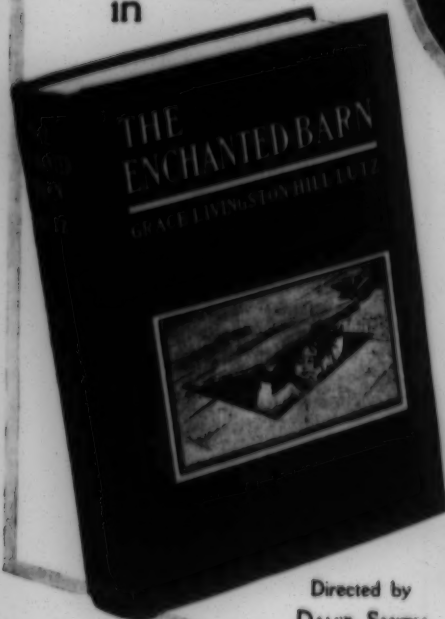
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**THE
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PAGE 150**

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"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

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Fairbanks Working for New Morale Division

The newly created Morale Division of the War Department will rely to a great extent on pictures to enlist the enthusiastic co-operation of citizens and soldiery.

Brigadier-General Munson is head of this Morale Division and Raymond D. Fosdick, chairman of the Committee on Training Camp Activities, is next in command. Douglas Fairbanks, the picture star, is making a series of photoplays, the first having been nearly completed.

"To be ready for the countless things which must be done, the War Department has established this Morale Division for educational purposes—a sort of short course in the training of citizens, men and women alike, in usefulness," said Mr. Fairbanks. "The pictures I am to make are to be shown throughout this country, as well as abroad, wherever there is need for the particular lesson they make plain."

Christine Mayo Ill

Christine Mayo, who has completed her work in Leonce Perret's production, "The Thirteenth Chair," is ill at her home with an attack of influenza. She was taken suddenly ill during the photographing of the final scenes.

Sally Crute "Wished" Into Heavy Roles

Sally Crute, who is playing a prominent part in J. Stuart Blackton's current picture, "A House Divided," hasn't always been known as a "heavy." On the contrary, she began her film career with the old Edison Company as an ingenue, her first picture being entitled "A Pious Undertaking."

Mrs. Minnie Maddern Fiske had a play called "In Spite of All," which she put in the hands of the Edison Company, and one day when looking around the studio for some one to play "Stella the dancer," the "heavy" role, Mrs. Fiske picked Miss Crute. And so Sally Crute made her villainous debut.

Bessie Writes Poetry

Bessie Barriscale, star of B. B. Photoplays, has a penchant for verse writing. Howard Hickman, her director, is afflicted—or blessed—with the same malady, and Joseph Montrose, their studio manager, a really talented musician, suffers because of it. Mr. Montrose writes music and Miss Barriscale and Mr. Hickman are constantly deluging him with verse that he is to "set to music."

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